

Saturday 27 February 2016

# Amateur Photographer

**Best kit you can buy**  
We name our favourite cameras, lenses and accessories of the year



Passionate about photography since 1884



## Landscapes with a twist

How Dan Cook makes his stand out from the crowd

## Photographing buzzards

Tips from an expert



## Wet & wheeled

How a '70s caravan was turned into a mobile collodion plate darkroom

# Natural light portraits

How to make the most of nature's illumination

**CANON EOS 80D** First impressions • **WILDLIFE** Award-winning photos by kids

# D7200

24.2  
MEGAPIXEL

51  
FOCUS  
POINTS

ISO  
100-25600  
ISO RANGE

BUILT-IN WIFI



## I AM AMBITION IN FOCUS

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*At the heart of the image*



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We are only two months into the year and already we have seen some incredible cameras unveiled. It looks like 2016 will be another year when technology leaps forward, and with the photokina imaging fair taking place in September we will no doubt see some major releases. But in this issue we take some time to celebrate the best cameras of 2015.

Our annual awards ceremony took place

recently in London, with the great and the good of the British photographic industry in attendance. Some of the categories were close calls, but in others there was an obvious choice of winner. You can find out what won which award on pages 48-55, but on pages 8-9 you can see a camera that we may see at next year's awards, as Michael Topham takes a first look at the 24.2-million-pixel Canon EOS 80D DSLR.

**Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



© OATILIO RODRIGUES

### Stripes by Otacilio Rodrigues

Nikon D90, 18-105mm, 1/2000sec at f/11, ISO 200

This colourful and graphic image by Otacilio Rodrigues was uploaded to our Flickr group. 'I live on the eighth floor of a building just in front of the crossing that appears in the image,' says Otacilio. 'For three days, I stayed at my window with my camera, ready to shoot someone interesting walking over it. On the fourth day, I asked my wife if she had a black-and-white striped shirt. She dressed herself in a

way I that would never have happened in a candid shoot. I thought she was perfect.

'While I prefocused my 18-105mm Nikon lens attached to a D90 body, she started crossing the street and I began to shoot. She walked over the crossing twice, back and forth, and I shot 18 pictures. For a moment she put a hand on her hat, and that was the photo I chose.'



**Win!** Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #apicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:  
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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.  
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.  
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Panasonic cashback

Panasonic customers can claim up to £100 cashback on selected Lumix compact system cameras and fixed-lens compacts. The Lumix DMC-GH4, DMC-GX8 and DMC-GX7 are among the cameras included in the promotion, which runs until 30 March 2016. For full details, visit [www.panasonic.co.uk/promotions](http://www.panasonic.co.uk/promotions).



### Be part of history

Enthusiasts have a chance to win a £1,000 prize and have their work form part of a historical record of nursing in the 21st century by entering the Royal College of Nursing's Care on Camera competition. The RCN challenges photographers to capture the 'innovation and diversity of the modern-day nursing profession'. The closing date for the contest, which is free to enter, is 29 February. Visit [www.rcn100photo.org.uk](http://www.rcn100photo.org.uk).



### South Bank show

Photographers can have their work displayed as part of an outdoor exhibition on London's South Bank by entering an Instagram photo competition called #MySouthBankWinter. The organisers, [southbanklondon.com](http://southbanklondon.com), are on the hunt for the best South Bank winter moments. Entries will be judged on composition, creativity and on how photographers depict the South Bank's 'unique winter spirit'. The competition closes on 29 February. Visit [www.instagram.com/southbank.london](http://www.instagram.com/southbank.london).



### Nikon speakers

Helen Sloan, principal stills photographer for the hit TV series *Game of Thrones*, will be among the speakers on the Nikon stand at next month's Photography Show at the NEC in Birmingham (19-22 March). The recently unveiled D500 and D5 will be among the kit showcased on Nikon's 'interactive' stand.



### Stolen lens

A photographer has appealed for help to recover an Olympus lens worth hundreds of pounds stolen from the Wolverhampton Camera Fair. Terry Calvert, a photographer from Solihull, West Midlands, said the recently serviced Olympus 55mm f/1.2 OM-mount lens (serial number 131903) went missing from a table at the fair on 7 February. If you can help, call West Midlands Police on 0845 113 5000, quoting crime reference number 20WV-25412P-16.



## WEEKEND PROJECT

### The Orton Effect

The Orton Effect was developed by Michael Orton as he attempted to imitate watercolour paintings with film. This originally involved sandwiching two transparencies together, with one slide in focus and slightly overexposed, while the other, taken from the same spot, was out of focus and also overexposed. The end result was a painterly effect, with some areas of the image displaying lovely soft qualities that are complemented by defined, sharp elements. While this process required the camera to be positioned on a tripod to take two consecutive shots, the process is much easier in Photoshop. Despite Photoshop Elements featuring its own Orton Effect filter, you get much better results when you do them yourself. Here's how...

**1** Open your image, and if you have multiple layers, go to Layer>Flatten Image. Then go to Image>Apply Image and, in the pop-up box, select Screen as the Blending Mode. Hit OK.

**2** The image will look washed out, but don't despair. Go to Layer>Duplicate Layer to make a copy. Select the top layer and change the Blending Mode to Multiply. The exposure should be more like the original now.

© JIM BOSTON/GETTY IMAGES







# BIG picture

Rare high-level nacreous clouds appear over North Yorkshire coast

◀ Clouds often feature as a backdrop in landscape images, but it's not often that a photographer looks to the heavens and sees something so different that the clouds themselves become the subject. While we're used to seeing the marble-textured canvas of an autumn sky, or the bruised temper of an impending storm, this display over the North East of England is one of the rarest formations you'll see. High-level nacreous clouds, as viewed over Saltburn-by-the-Sea in early February, are a rare effect caused by the diffraction of sunlight in the ice crystals that form the nacreous clouds at high altitudes. For added effect, Getty photographer Ian Forsyth has included a lone figure on a hill witnessing this epic display.

## Words & numbers

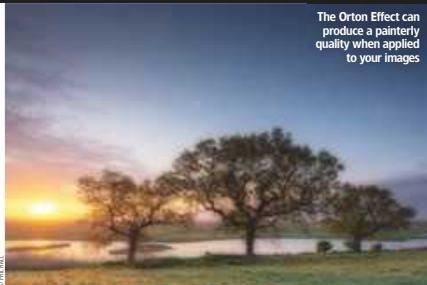
*Still  
photographs  
are the most  
powerful  
weapon in  
the world*

Eddie Adams

American photographer  
1933-2004

**3** To add blur, go to Filter>Blur>Gaussian Blur. In the pop-up box, you can adjust the Radius slider to change the level of blur. Start with a moderate 15px. It will probably be necessary to increase it to around 40px.

**4** Once you're happy with the result, hit OK. Click on the bottom layer and add definition by going to Filter>Sharpen>Unsharp Mask. In the pop-up box, boost the Radius to around 5-6px, then hit OK.



The Orton Effect can produce a painterly quality when applied to your images

**4 billion**

Number of people taking photos worldwide, following explosion in smartphone usage

Wildlife category:  
Vittorio Ricci took  
first place with this  
dramatic shot of a  
hippo in Tanzania,  
East Africa



© VITTORIO RICCI

# Wanderlust honours awe-inspiring travel shots

**FOUR** amateur photographers have won photo assignments to Western Australia, eclipsing more than 7,000 entries to the annual Wanderlust Travel Photo of the Year.

Their entries revealed a 'visual feast of extraordinary, moving and inspirational moments', according to *Wanderlust* travel magazine, which organises the event in conjunction with Austravel. Lyn Hughes, editor-in-chief of *Wanderlust*, said: 'We're in awe of

this year's readers' entries – they really don't make the choices easy!'

Vittorio Ricci claimed honours in the Wildlife category with a dramatic moment of a hippo escaping a pool in Tanzania, East Africa (above). Charlotte Currie's entry entitled *Reflections* (below right) – an image of a former school and prison in Phnom Penh, Cambodia – clinched honours in the People category, and Kasia Nowak's photo of the Tiger's Nest monastery (below left) in

Bhutan won plaudits from judge Paul Goldstein who noted: 'Photographed literally millions of times, never as well as this.' The image came top in the Icon category.

Hughes added: 'Every year, I am overwhelmed – not just by the high standard of photography, but by how inspired and passionate the travellers who captured these images are.'

'As always, it was incredibly tough and an absolute delight to pick just a handful from thousands.'

Meanwhile, Tony Cowburn's atmospheric shot of the Jurassic Coast won the Landscape category, prompting competition judge and professional photographer Paul Harris to remark: 'There is a wildness in this image that you would not associate with Dorset. Crisp, airy and saturated.'

The winning portfolio of five themed images captured by a professional photographer was awarded to Christopher Roche, who won the £3,000 prize.

The shortlisted entries were first showcased at the Destinations 2016 event in Manchester, while the 40 shortlisted amateur entries were showcased at the Destinations 2016 travel show at Olympia, London, earlier this month. For details about next year's competition, visit [travelphotooftheyear.co.uk](http://travelphotooftheyear.co.uk).



## Thinnest Canon 40x compact

**CANON** has launched the PowerShot SX720 HS, which it bills as its slimmest 40x superzoom camera.

At 35.6mm thick, the SX720 HS features a 20.3-million-pixel imaging sensor and a DIGIC 6 processor.

Its 40x zoom is designed to deliver the 35mm equivalent of a 24–960mm lens. The SX720 HS can shoot full HD movie, at up to 60p, in MP4 format.

A Short Clip Movie mode allows the user to choose four, five or six-second clips. Playback options include slow motion and double speed.

The Creative Shot Mode is designed to automatically create five versions of the image with various filters and effects applied.

The SX720 HS is due out in April, priced £299.99.



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© KASIA NOWAK

Icon category: Kasia Nowak's winning entry – Tiger's Nest monastery, Bhutan



© CHARLOTTE CURRIE

People category: Charlotte Currie, for her image of a Cambodian school/prison



AP's Michael Topham tries out the new Pentax K-1

## Pentax finally reveals 35mm full-frame DSLR

**F**OLLOWING years of will-they-won't-they speculation, Pentax brand owner Ricoh Imaging has confirmed the upcoming launch of a full-frame 35mm DSLR.

Expected to go on sale in mid-April, priced £1,599.99 (body only), the Pentax K-1 features a 36.4MP full-frame imaging sensor and a new 33-point SAFOX 12 AF system – 25 of which are cross-type sensors.

The K-1 dispenses with an anti-aliasing filter, to

put the 'priority on image resolution'. Other features include ISO sensitivity of 100–204,800, a 3.2in 1.037-million-dot tiltable screen, built-in GPS and Wi-Fi, and a top shutter speed of 1/8,000sec.

The new SR II 5-axis AF system claims to be effective up to 5 stops.

The K-1, which uses a new PRIME IV image processor designed to be 50% faster than its predecessor, also shoots full HD video.

Ricoh claims the K-1

can shoot 4.4 frames per second at full frame, for up to 70 JPEGs and 17 raw files. It can also capture APS-C-sized JPEGs at 6.5fps.

The K-1's magnesium-alloy body is built to be dust and weather resistant, and withstand temperatures down to -10°C. The body contains 87 seals.

The 925g K-1 measures 136.5x110x85.5mm and is compatible with SD memory cards (including SDXC UHS-1).

## 'Staggeringly good' shot wins award

**A**N INCREDIBLE image of a diving kingfisher has won the Societies' Photographer of the Year title for the UK and sent social media wild.

West Yorkshire photographer Chris Chambers beat almost 12,000 images entered into the Societies' Monthly Image Competition during 2015.

At the time of writing, the story had been seen by more than 180,000 people on AP's Facebook page and shared more than 930 times.

Commenting on the winning shot – which beat entries from all over the world – the judges said: 'This decisive moment has been superbly captured. It's a staggeringly good shot that we all wished we had captured.'

Chris, from Castleford in West Yorkshire, won a Fujifilm X-T1 with a 56mm f/1.2 lens, plus a trip to the WPPI portrait and wedding convention in Las Vegas. The coveted prize was awarded at a special dinner in London.



A diving kingfisher – the 'kind of superbly taken image we all wish we'd captured'

## Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

### LONDON



### Fashion Show: 60 Years of Fashion Photography

The Atlas Gallery on Dover Street will be celebrating over half a century of iconic fashion photography, from such famous names as Richard Avedon and Helmut Newton. The exhibition charts the evolving styles of the medium.

25 February–24 March, [www.atlascgallery.com](http://www.atlascgallery.com)



### WEST YORKS

### Great Interactions

The National Media Museum is showcasing images from Polly Braden's two-year project with MacIntyre, a charity for people with autism and learning difficulties. Braden's images chronicle the achievements that MacIntyre helps make possible.

27 February–10 April, [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk)



### LONDON

### Noh Suintag

Korean artist Noh Suintag examines the history of his fractured homeland through a series of photographic works that reveal the clashing of ideologies between North and South Korea and their strange co-existence.

Until 12 March, [www.43innerness-street.com](http://www.43innerness-street.com)



### SWANSEA

### Harry Gammer-Flitcroft

Images from the 2015 recipient of the Jane Phillips Award Graduate Residency are on show at the National Waterfront Museum. Harry Gammer-Flitcroft's work includes subjects as diverse as submarine cables and the processes of dealing with death.

Until 13 March, [www.museumwales.ac.uk/swansea/whatsonom](http://www.museumwales.ac.uk/swansea/whatsonom)

### Quarried

An exhibition of large-scale colour images of quarries in the Peak District is on show at the Buxton Museum and Art Gallery. 'I got fed up with pretty pictures of sunsets over the moors,' says Colin Shaw. 'The Peak District is more than just a nice view.'

Until 10 April, [bit.ly/1Q70F1V](http://bit.ly/1Q70F1V)



### DERBYSHIRE

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

# Canon EOS 80D

Canon's latest double-digit DSLR is designed to bring more advanced technology to the masses. **Michael Topham** takes a closer look

## Headphone input

The EOS 80D benefits from a 3.5mm headphone port, which allows videographers to monitor audio levels as they record movies.

## Ergonomics

The layout of buttons and dials is very similar to the EOS 70D. The thumb rest at the rear is slightly larger and gives it a more tactile feel in the hand.

## Focusing

The old 19-point AF system has been replaced by a newer 45-point all cross-type autofocus system.

## At a glance

- 24.2-million-pixel APS-C CMOS
- DIGIC 6 image processor
- EF/EF-S lens mount
- ISO 100-16,000 (extendable to ISO 25,600)
- 7fps continuous shooting
- 3.5mm headphone input
- £999 (body only)

## Mirrorbox

The EOS 80D's mirror box assembly has been redesigned to ensure a smoother and quieter performance.

**HAVING** recently refreshed its EOS line-up for professionals with the release of the EOS-1D X Mark II, Canon has returned its focus to the EOS range for enthusiasts by announcing the EOS 80D. Arriving two-and-a-half years after the EOS 70D, the 80D is an attractive offering for aspiring photographers, as well as those looking to progress through the EOS line-up from an entry-level, triple-digit EOS DSLR to a more advanced double-digit model.

## Features

The notable change in the Canon EOS 80D is its sensor – instead of adopting the 20.2-million-pixel CMOS sensor from its predecessor, it employs a 24.2-million pixel CMOS sensor. This pairs up with a DIGIC 6 image processor to provide an ISO range of 100-16,000 (expandable to ISO 25,600). Continuing where the 70D

left off, the 80D is the second double-digit EOS model to feature Dual Pixel CMOS AF technology. Each microlens covers two photodiodes that can be read independently, and by measuring the difference in light that reaches each of the two diodes, the 80D can perform on-sensor phase-detection autofocus when using live view and shooting HD video. To enhance operation in this department Canon has introduced options to refine the AF speed and AF tracking sensitivity, giving users extra control over the responsiveness of autofocus in live view for the first time.

For viewfinder shooting the 80D features an AF system with 45 all cross-type points. Of these 27 are f/8 compatible, with the centre point being sensitive down to f/2.8. The working range of the AF system is broad (-3EV to 18EV) and metering is handled by Canon's

7,560-pixel RGB+IR metering sensor. The 80D continues to shoot a continuous burst at 7fps, like the 70D. It's also possible to shoot at up to 3fps in the camera's silent shooting mode, or up to 5fps in live view.

The benefit of the new processor is reflected in the EOS 80D's buffer depth. It can record 110 JPEGs or 25 raw files at up to 7fps, which is an improvement on the 70D's 65 JPEGs and 16 raw files. Like the 70D, the viewfinder displays a camera level indicator to avoid skewed horizons, and rather than producing 98% coverage it now displays 100% of the frame with 0.95x magnification. Below the viewfinder little has changed. The 80D borrows the 3in, 1,040k-dot resolution touch-sensitive display from the 70D and it is hinged at the side, allowing it to be pulled out, tilted and swivelled to suit a range of shooting angles.



AP had the chance to get hands-on with the EOS 80D prior to its official release

Videographers have the ability to shoot full HD (1,920x1,080) movies at up to 60p and other frame rates (50fps, 25fps and 24fps) are available. Users of the 70D who criticised the lack of a headphone socket to monitor audio levels will be glad to see the 80D featuring both headphone and microphone inputs.

Wi-Fi and NFC connectivity are built in, offering users the freedom to control the camera remotely from a smartphone or tablet running Canon's Camera Connect app. Elsewhere, a new fine-detail effect has been added to the picture styles. The 80D accepts the same LP-E6N battery and weighs 25g less than its predecessor.

### Build and handling

From the front, the 80D is almost identical to the 70D, with the larger pentaprism and in-built microphone holes above the model number being the only visual differences. At the back, those with

an eye for detail will notice an enlarged thumb grip, which contributes to slightly better purchase in your right hand.

Playback and quick menu buttons are circular, and the 80D inherits the superb AF area selection button that featured on the 70D, which, in conjunction with the intelligent viewfinder, allows you to quickly toggle through AF area modes without the need to lower the camera from your eye. Again, like the 70D, the 80D's body is made from aluminium and polycarbonate resin, with glass and conductive fibre, and it feels well built, albeit not to the same weather-resistant standard as the 7D Mark II.

At the side, the new headphone port sits below the microphone port and a quick glance above the on/off switch reveals you can now take control of creative filters and access a second custom setting direct from the mode dial.

The EOS 80D will be available from May, priced £999 (body only).

## New EF-S 18-135mm f/3.5-5.6 IS USM

AT THE same time as announcing the EOS 80D, Canon has revealed its first lens to feature Nano USM focus technology. The EF-S 18-135mm f/3.5-5.6 IS USM merges the best of Canon's ultrasonic motor technology (USM) and stepping motor lens technology (STM) to create the best blend of smooth, quiet autofocus for movie recording, and blistering speed for stills. As well as being able to use it as you would a conventional lens, it supports the attachment of an optional Power Zoom Adapter PZ-E1 (£129), which offers advantages to zoom operation when shooting movies. This compact and lightweight accessory attaches securely to the underside of the lens and provides fingertip power zoom control for ultra-smooth zooming at fast or slow speeds, via its mechanical drive and electronic contacts. It also supports zoom operation via Wi-Fi. The EF-S 18-135mm f/3.5-5.6 IS USM is expected to be available in May and will cost £439.



The Power Zoom Adapter cradles the base of the lens



Canon says the DIGIC 7 processor is 14x faster than DIGIC 6

## PowerShot G7 X feels the power of DIGIC 7

CANON'S latest premium compact camera, the PowerShot G7 X Mark II, serves as the launchpad for a new image-processing engine, the DIGIC 7, writes *Chris Cheesman*.

Canon promises unprecedented levels of control and better image quality in this second-generation model, which it trumpets as a 'powerhouse compact'.

'This is an incredibly fast processor – 14 times faster than DIGIC 6,' explained Canon UK product intelligence consultant David Parry at a London press briefing.

Parry added: 'It really helps improve tracking. It also gives you improved subject detection, especially in low-contrast environments.'

Among the other key benefits of DIGIC 7 is the burst rate. Canon claims the G7 X Mark II can shoot 19 raw files at eight frames per second. The G7 X is capable of only 6.5 frames per second.

Other enhancements over the original, which debuted in September 2014, include Dual Sensing IS. This aims to deliver image stabilisation equivalent to 4 stops – an improvement over the 3 stops of the older model.

The G7 X Mark II uses a 20.1-million-pixel, 1in sensor and an EOS-like auto-lighting optimiser designed to improve contrast by providing 'natural correction while maintaining balanced brightness and darkness'.

Features also include an f/1.8 4.2x zoom which, like the first model, produces the 35mm equivalent of a 24-100mm zoom.

The G7 X Mark II is due out in May, priced £549.99.

### Canon targets filmmakers

Like the Mark I version, the G7 X Mark II shoots full HD video. However, videographers should also welcome the addition of a switch beside the lens-control dial enabling the user to select clicked or clickless operation. This allows settings to be changed during video recording without dial noises being picked up by the microphone.







## Viewpoint Jon Bentley

The directors of photography on film sets are often equally talented at taking still images, and thanks to Instagram the world can now see much of their little-known work

I often find myself wishing more of the world's top cinematographers also shot stills. Think of, say, the late John Alcott, who helped director Stanley Kubrick create brilliantly visualised scenes in films such as *2001: A Space Odyssey*, *Barry Lyndon* and *A Clockwork Orange*. Or Janusz Kaminski, whose virtuoso shooting enriches director Steven Spielberg's *Schindler's List*, *Saving Private Ryan* and *Minority Report*. I bet their stills photography would be equally remarkable.

One man who has demonstrated his prowess in both fields is the legendary Wolfgang Suschitzky, whose prints are on show at The Photographers' Gallery in London until 6 March, and who is still with us at the magnificent age of 103.

I first became aware of his film work when I saw the 1971 movie *Get Carter* in its proper aspect ratio. Although I'd seen it on TV in cropped 4:3, in widescreen it was a revelation, with its moodily framed shots of Newcastle and the Easington Colliery Black Beaches, and a roving long lens picking out faces in a crowd. Suschitzky's audio commentary on the DVD release is definitely worth a listen.

Years later, when I discovered his stills, I found myself equally captivated by his evocative pictures of mid-20th century London, often shot against the light and

through smoke or mist, and featuring personality-packed portraits of a vast range of humanity – from tea-shop customers and dancers to families at home and children in the street.

But an increasing number of leading cinematographers are now revealing their stills expertise, and it's thanks to their use of Instagram – the hugely popular photo-sharing app.

I would urge you to seek out Emmanuel Lubezki, who shot such visually spectacular films as *Birdman* and *Gravity*.

His collection of portraits and landscapes under the username @chivexp is stunning.

Others I'd suggest include Phedon Papamichael (@papa2), who shot *Nebraska*, and Rodrigo Prieto (@rpstam), who filmed *Brokeback Mountain*, *The Wolf of Wall Street* and *Argo*. More unusual is Benoit Delhomme (@benoitdelhomme), who shot *The Theory of Everything* and *The Boy in the Striped Pyjamas*, and whose combinations of sketching and photography are refreshingly novel.

In the future, more and more top cinematographers look likely to share their visions of the world in both moving and still forms, a prospect that's truly inspiring.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Sinatra: The Photographs

by Andrew Howick, Harry N Abrams, £35.32, 224 pages, hardback, ISBN 978-1-41971-792-5



THERE are some individuals in culture who transcend the shackles of being simply an individual with a successful career to become an almost omnipresent framework for a style and scene. One of the biggest is Frank Sinatra, whose persona

touched multiple mediums. There are obviously the songs, many of which have become standards endlessly reinterpreted to this day. There's the written word – Gay Talese's highly influential 1965 article *Frank Sinatra Has a Cold* was crucial in establishing journalism as a literary art form. Then there are the film-acting roles, and even characters allegedly based upon him, notably in *The Godfather*, where a singer uses the Mafia to strong-arm a director into giving him a role. But mostly what we have is an icon who has influenced lifestyle and fashion and that's what we find in this collection of photographs. Sinatra's myriad qualities can be found in every frame: charm, vulnerability, a touch of arrogance. This is a great lesson in how mythology can be built through images. ★★★★★

### Rear Views: A Star-Forming Nebula and the Office of Foreign Propaganda

Tate Publishing, £35, 216 pages, hardback, ISBN 978-1-84976-235-9



TARYN Simon is one of those artists who has produced such a breadth of work during her career it can almost be overwhelming navigating your way through. That's not to say it's difficult or infected with copious theory, but it is exhaustive and confrontational, in the best sense of those words. This book traces Simon's career, revealing an artist intrigued by things that are hidden or unfamiliar. In one project, she documents spaces that are integral to America's foundation and daily function, but remain unknown or inaccessible to the public. Taryn Simon is one of the most confident and brilliant photographers at work today, making this book indispensable. ★★★★★

One of Keith Bernstein's stills for *Mandela: Long Walk To Freedom*



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# Natural instinct

However good your lighting gear is, nothing beats natural light. **Phil Hall** covers some of the basics, while two very different photographers share their tips

## 1 Background and location

Settling on a good location is important when preparing a shoot. Look for interesting shapes or elements that can frame your subjects, or think about a location that either contrasts or complements them, as this will play a huge part in the final feel of the image. Try to avoid introducing too much clutter into the frame, even if you plan to use a shallow depth of field, as it can result in too many distracting elements.



If it's bright, look for some shade to avoid unflattering shadows

Background can play a huge part in the success of a shot



## 2 Light

Harsh light from the sun when it is high in the sky is best avoided, as the deep shadows created across the subject's face won't be that flattering. Cloudy, flat days – while shunned by landscape photographers – are ideal conditions for natural light portraits as the clouds act as a huge diffuser, rendering pleasing soft light on your subject.

If you're stuck with bright conditions on the day of the shoot, try to move into the shade, such as under a tree. Alternatively, look to shoot in the shadow of a building to avoid the full-on intensity of the sun.

Sometimes, none of this will be possible, so you might want to use your own diffuser to soften the light, with dedicated options available, or improvised options such as light-translucent sheets to do the job.

With the sun lower in the sky later in the day, think about shooting into the light for a striking contre-jour effect, with a reflector to help balance the exposure.

Don't be afraid to shoot into the light for some striking results



## 3 Reflectors

Whether you need to lighten your subject or simply lift the shadows in your shot, reflectors can be a useful accessory to keep in your camera bag. They come in a variety of surface colours, but the three most popular are white, silver and gold.

Of the three, white delivers the most subtle results, with silver providing a bit more punch and gold offering a warmer look. A lot of reflectors come with different surfaces on either side, so you can have white and silver, or silver and gold, for instance. It's a matter of personal choice.

## 4 Composition and posing

Asking someone to stand in front of the camera can make them feel uncomfortable, so try to bring elements of the background into play. If your subject has something to hold on to or lean against, you'll soon find that their poses look a lot more relaxed and natural.

Don't be afraid to direct them, either, telling them how you want them to pose, what you want them to do with their hands, how to angle their head, and in what direction you want their eyes to be looking. You'll give them confidence, and you'll get the shots you want.

Without reflector



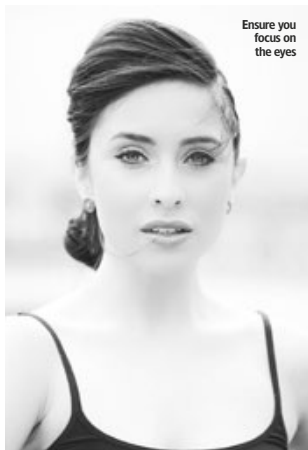
Without a reflector, the eyes look a little dull

With reflector



Adding a silver reflector has lifted this shot

Ensure you  
focus on  
the eyes



## 5 Focusing

Focusing should be locked on the eyes, with the bias towards the closest eye if you're not shooting flat on.

Focusing is critical, especially if you're going to be working with large apertures. If your camera is blessed with multiple AF points, you may find you can toggle to the desired AF point that's overlaid on the desired eye. Otherwise, set focus with the central AF before recomposing. Provided your subject's not going to move, then single-servo AF will be fine, although you might want to think about manually focusing to ensure you've got the focus spot on. It's all too easy to lock focus on the eyelash and not the pupil.



Make your  
subject feel  
relaxed, and  
don't be afraid to  
give direction



## Stuart Freedman

Stuart is a well-known documentary, travel and commercial photographer whose work has been published in *Life*, *Geo*, *Time*, *Der Spiegel*, *Newsweek*, *The Sunday Times Magazine* and *Paris Match*, covering stories ranging from

Albania to Afghanistan, and from the former Yugoslavia to Haiti. His work on HIV/AIDS in Rwanda, and from post-conflict south Lebanon, has toured extensively around the world. Stuart's latest book, *The Palaces of Memory*, is a love letter to Indian coffee houses. It's published by Dewi Lewis. For more, visit [www.stuartfreedman.com](http://www.stuartfreedman.com)

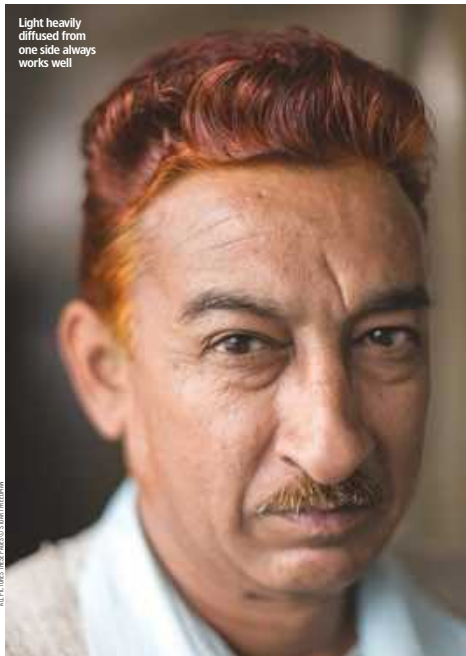
### 6 Watch how the light falls

I shot transparency for a long time, so I am careful to see how light falls on people. In classic reportage, you don't really move people, so you have to work with whatever light you have. Light heavily diffused from the side always works nicely when you are taking natural-light portraits, so keep your eyes open for possibilities.

### 7 Keep it simple

I shot about 80% of the Indian coffee house project on a standard 50mm lens. That forces you to think in a simplistic way. My aim with the available light portraits I take is to make them as simple and as straightforward as possible without detracting from the subject. The only other lenses I used for the project were a 35mm and, occasionally, a 100mm.

Light heavily diffused from one side always works well



### 8 Not all light is created equal

Most of my career has been spent in the developing world, particularly in Africa and Asia. I try to get up before sunrise to shoot things at dawn when the light is soft. It's not as good as afternoon light, and you have to get up really early, but the light is more diffused. The later you go through the day, particularly as you get close to midday, the harder it is to work outside. I tend to be inside in the middle of the day if I can.



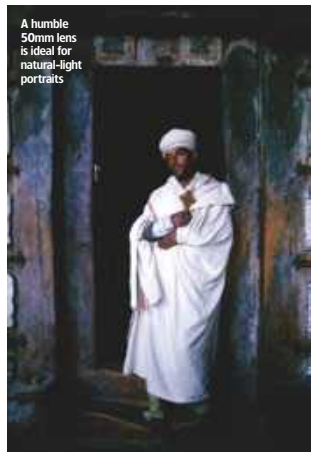
Don't hand control over to the camera – know exactly what's happening



Pay particular attention to see how light falls on your subjects and their surroundings

## 9 Don't hand control over to the camera

I often use a handheld exposure meter when shooting in natural light. It's another hangover from shooting transparency film for so many years. I like to measure exactly what's happening so I can shave off a quarter, or a half stop, here or there. I like to be in control as much as I can, so I shoot in manual mode, mostly with a prime lens.



A humble 50mm lens is ideal for natural-light portraits

## 10 Be aware of how the light affects shape

You have to look carefully at how the light is sculpting shape. You should try to accentuate what is there, not create a different look. Natural light is about capturing something as it is, not about creating a different effect on it.

## 11 Watch where people are sitting

Sometimes I ask people to move to better light, but it depends on whether I am shooting portraits or reportage. In reportage I try not to move people and work with the light in front of me. Once you start moving people around, there are issues with ethics and the veracity of the story you are trying to tell. I don't think I asked anybody to move in the Indian coffee house project. It was shot about 90% indoors, and in coffee houses people will either sit in the middle of the room or near a window. If you are lucky

and they sit next to a window, you have a massive softbox, which is perfect.

## 12 Be adventurous with ISO

Because of my film background, I still think in terms of film speeds and used to be very nervous about going over ISO 1,600. I don't think I went above this level for the whole Indian coffee house project. This meant I was sometimes shooting at what I call 'Hail Mary' speeds, sometimes below 1/60sec (I call them Hail Mary speeds because you are praying the shot is sharp enough, and that you hold the camera steady enough). I'm a bit more adventurous now as I shoot with the Canon EOS 5D Mark III. I have just come back from Central America and was taking natural-light portraits at ISO 2,500 and 3,000, which is really different for me. I was pleased with the results, so while I try to keep ISO down, I don't underestimate what cameras can do.



Don't be afraid to crank up the ISO on your camera to get the shot you want



## Lisa Aldersley

Based in the Lake District, Lisa is a wedding and portrait photographer whose subjects include Sir Ian McKellen and Queen Elizabeth. Her wedding images have featured in *Condé Nast Bride*, *Cheshire Bride*, *Yorkshire Bride*, *Pure Weddings* and *Bride Magazine*. Indeed, the editor of *Bride Magazine* even asked Lisa to shoot her wedding. Visit [www.la-photography.co.uk](http://www.la-photography.co.uk)

## 13 Learn to love natural light

Natural light is very flattering on skin, which is important if you are shooting women. I find that studios constrain people. They develop a camera face and the studio environment can be intimidating if you're not used to being photographed. I like how light changes, too. I often do two couple shoots at a wedding; one after the ceremony and another later in the day. In summer, around 7–8pm, the light has a lovely softness to it. I use my 135mm at f/2 a lot for couple portraits at this time – it's my favourite lens of all time.

## 14 Drop everything for the light

I have learned to see light and have become obsessive about it. It takes a while, but eventually the penny drops and you start to see good light everywhere. Once I find great natural light, I drop everything. I shot a wedding in Portugal last year that was an early ceremony, so the light was fierce all day. The wedding breakfast was on a rooftop, so I was up there shooting when the light changed. It was so soft and golden that I asked the bride and groom to skip pudding and come out for photos. I will also move a bride into the window light when she's having her hair and make-up done.



Become obsessive about the light, so you are ready to shoot when it's perfect

Natural light can be very flattering on skin



Fast telephoto prime lenses can produce a lovely romantic feel when used wide open



When working inside, window light is perfect for diffused lighting







## 15 Shooting with natural light is more discreet

One of the reasons I don't use fill flash is because it draws attention to me, the photographer. I like to be as unobtrusive as possible, finding those lovely moments when people are wearing their real face, laughing and enjoying themselves. I like highlights and shadows, as real life looks like that to me. The minute a powerful flash is fired, everyone knows you're there and tend to turn their backs slightly. I'm probably going to get into hot water for this, but off-camera flash seems like a very male thing. Men love gear and gadgets and experimenting with them. That said, I always carry a couple of Speedlites with me just in case. I mostly use them during the wedding speeches and the dancing.

## 16 Pump up the ISO

When the light is failing, I fall back on my aperture and ISO settings. I mostly shoot with prime lenses and will shoot at  $f/2$  quite often. As mentioned, my favourite lens is the Canon 135mm  $f/2$  as the couple don't feel I am right next to them. I can shoot wide open when I am further away, again getting that lovely romantic feel. I will also set the ISO up to 12,000 if I have to. I'm not thrilled about being that high, but I will use it inside a church when there is no alternative and I can't use flash. When taking portraits, I wouldn't work in such bad light to begin



with, and I would be more in control. The most I will push the ISO with portraits is 2,000 or 3,000.

## 17 Seek out top shade

I love to shoot with top shade, with soft light coming from the front. This makes the eyes sparkle and is very flattering on skin. I also love to shoot directly into a low sun, which is best done in the evening when the sun is setting. You get a lovely golden glow with lens flare and a slight overexposure, and it's very romantic for couple photographs. I will often arrange pre-wedding shots in the summer, and it's always worth it.



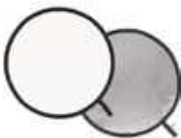
Shooting with natural light allows you to be unobtrusive

## KIT LIST



### ▲ Prime lens

An 85mm or equivalent lens is ideal for flattering portraits, with the fast maximum aperture of  $f/1.4$  or  $f/1.8$  ideal for isolating your subject, as well as offering extra versatility in low light.



### ▲ Reflector

Various reflectors are available, but something like a white/silver or silver/gold combination will give you options to bounce light back onto your subject.



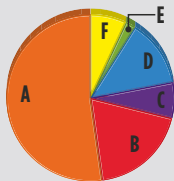
### ▲ Monopod

This is not essential, but it can be handy when working in poor light if you want to ensure pin-sharp shots.



### ▲ Diffuser

If you're shooting under clear skies and can't find a shady spot, a diffuser will help soften the harsh light. Dedicated diffusers are available, but if you haven't got one to hand a translucent piece of white cloth will do the job.



## In AP 6 February, we asked...

Have you used an electronic viewfinder in the past year, and if so, what did you think of it?

### You answered...

A Yes, it was good	52%
B Yes, it was OK	19%
C Yes, it was awful	7%
D No, but only as I didn't have the opportunity	13%
E No, I don't think they are good enough yet	2%
F No, I have no interest in them	7%

### What you said

'I haven't had the chance to try one, so I cannot condemn them out of hand. I imagine they are more or less the same as live view on a DSLR, which is fine if that is the case.'

'My camera of choice is a Sony NEX-6 with EVF. It can provide an almost 10x magnified view of the image and is excellent for manual focus. The viewfinder also incorporates an optional double axis level indicator, which I find very useful.'

'Yes, I used one but only because I was shooting in very bright sunlight, otherwise I prefer the screen. This may change as my eyesight gets worse at close range, but for now I find a fully articulated screen much more useful than a viewfinder.'

Join the debate on the AP forum

### This week we ask

How many tripods do you own?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## Tweet of the week

The Narratographer @Narratographer

This week's tweet of the week is from 'The Narratographer' and features a fantastic image of Corfe Castle in Dorset at sunrise.



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## LETTER OF THE WEEK

### Keep it simple

When it comes to portraiture, there can be no better advice than that offered by Brian Rolfe (see right) when he says don't overcomplicate your lighting (*Perfect Your Portraits*, AP 9 January). In my opinion, the fantastic celebrity portraits taken by the late Jane Bown will never be beaten. Her simple use of daylight, fast black & white film, and knack for putting her subjects at ease was an unbeatable combination.

Many years ago, after reading an AP article about Jane Bown, I set up my own 'daylight studio'. I fixed frosted plastic panels into the roof of my garden shed and replaced the glass window with a frosted panel. I posed my subjects on a stool and, like Jane Bown, used an Olympus OM-1 and Kodak Tri-X 400 film. I also used a 3ft (1m) sheet of hardboard on which I'd stuck a few white painted polystyrene tiles. This formed a perfect lightweight reflector, and it only cost a few pence.

The result was superb diffused daylight. And despite the digital revolution that has taken place since, it's a set-up that would work just as well



with today's high-tech gear. Many chefs and rock bands emphasise the importance of keeping things simple. This applies to photography as much as any other industry.

**Jimmy Osborne, Tyne and Wear**

**Very true. It is all too easy to overcook things by introducing too many variables. If you have an interesting set-up for taking your photos, then please send us a picture to have it featured in the magazine. That means your shed too, Jimmy! – Richard Sibley, deputy editor**



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.

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### Appraisal angst

I enjoy *Amateur Photographer*, which I have read for more than 40 years. Damien Demolder's appraisals are always interesting, but sometimes I feel they're not always on the mark. I recall one some time ago, when a photo of a five-piece band was 'improved' by deleting two of the members for the sake of 'balance'.

In *Appraisal* AP 23 January, I feel that 'Water's Edge' has been little improved. The claim to have enlarged the paving area is not true. Measurement shows that the proportion of paving in the picture has actually been reduced from 23% to 21%, and the shape has been changed from a 6x4

proportion to 5.5x4, which seems less balanced to me. The figure may be more upright, but I cannot easily tell that it matters. Otherwise, you set challenges that I

know I cannot meet, but can aim towards. **Simon Caswell, Lancashire**

**Thanks for your letter, Simon. I'm glad I usually**



The original image with Damien's version overlaid in red



inspire you. I can't quite believe you actually got the ruler out for this, but I'll take your word that the proportion of the scene that is occupied by the paving has reduced by 2% in my version, rather than enlarged as I stated.

I suppose I felt my impression was that the paved area had got bigger as it has climbed up the frame somewhat. I've overlaid my version in red (below left), so you can see the difference. I assure you, though, both images are 3:2 in proportion.

The other difference you may remember was that the tonal values had been altered to allow more of the detail in the paving and the water to become clear, and the overall contrast was enhanced to emphasise the geometry of the image – and that is the more important consideration.

I have no recollection of sacking band members, but I'll take your word for that too. Composition is composition, and art doesn't always need a bass player – **Damien Demoller**

## Those were the days

I read with interest the news item about the Red Arrows in AP 6 February. Perhaps in



Miles Ramsden's shot taken in 1982 at RAF Cottesmore, Rutland

August 1982, when I took the photo above of the Red Arrows, the gnomes of Zurich, in the form of 'elf and safety', were not as evident as they are today. I was privileged to be taken to the RAF Cottesmore Open Day by my neighbour, who was a flight lieutenant at Cottesmore and able to take me into a more restricted area of the airfield. Looking back, I admit I was standing in quite a vulnerable area, and with what has happened at recent airshows the Red Arrows' advice is absolutely sound. However, I was pleased to capture this photograph and a number of others on that day. It was taken with a Praktica LLC, fitted with a Pancolar lens and shot on Agfa CT18, my favourite film at that time. **Miles Ramsden, Rutland**

## Sound advice

I would like say thank you to technical editor Andy Westlake for the advice he gave me in response to my question, *Upgrades and Lenses*, which was published in AP 9 January.

I have since bought an Olympus OM-D E-M1 and 12–40mm f/2.8 Pro lens, together with an Olympus E-to-EM converter for use with E lenses.

The camera and new lens are excellent, and I can use some of my existing lenses on the new camera.

**John Farebrother, via email**

**Excellent! That's why we're here, John. I'm pleased we were able to help.**

– **Richard Sibley, deputy editor**

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## Tamron 18-200mm f/3.5-6.3 Di II VC

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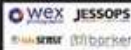
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Peak District

# Winter wonderlands

Self-taught landscape photographer **Dan Cook** shoots a potent mixture of wide vistas and close-up details, often with a wintry feel to them. He talks to **Steve Fairclough** about his style and approach

**L**iving on the doorstep of the Peak District has provided much of the inspiration for the landscape work of Dan Cook, who fits his photography in around a busy career as a quantity surveyor. As a big fan of the outdoors, Dan particularly appreciates the opportunities that winter throws up for his picture-taking and uses photography as a 'creative release'.

Dan used film cameras early in his life to document family events and holidays – often in either the Lake District or the Peak District – but it was his investment in a Panasonic 24x zoom bridge camera in 2010 that turned a passing interest in photography into a passion.

While living in Sheffield but working in London, he used his spare time to hone his photography skills by reading blogs and tips online. He reveals: 'When I was coming back [home], I was taking more advantage of the Peak District. Because I was in London during the week, it made me want to get outdoors more, so I bought a camera to accompany me. That was what really sparked it.'

Left: 'Warming Sight'. A robin perches on the snow-clad branches with the developing sunset behind. This robin seemed to follow our progress briefly, but rarely stopped long enough for a photograph,' says Dan



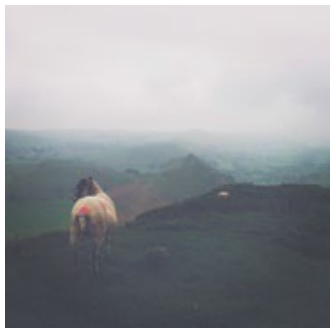
His key influences included the blogs and tutorials of photographer Doug Chinnery, the winter imagery of Vincent Munier, and the more obvious choice of legendary US landscape maestro Ansel Adams. Dan admits: 'It's my interest in the outdoors that overrides my photography. Initially it was very much about going out on long walks and trips, and wanting to be able to document that. Then, through [seeing the work of] the bigger names in landscape photography, you could see what you could do with it. In the longer term it's more about how you put your own style and twist on it, but it's still driven by that passion for the outdoors.'

### Outside influences

Many of Dan's striking winter images hint at influences far beyond mainstream landscape shots – stark features, muted colours and a look of 'cross-processing' seem to allude to aspects of fashion and portrait photography. 'In Lightroom I experimented with the hue, saturation and luminance, alongside the white balance, and I started to create things that I just enjoyed,' he says. 'I think that's a result of taking in a lot of influences from other photography – the more you look at portraiture, fashion and things like that, the more you start to see that they're using the same tools and software and getting those effects, so why can't you apply that to landscapes?'

Dan had previously shot more in black & white, especially when working with the black & white mode of his older Sony cameras. 'Recently, though, I've been shooting

Below: 'Chrome Hill' on the Derbyshire side of the upper Dove Valley



**'The more you look at portraiture and fashion, the more you start to see that they're using the same tools and software and getting those effects'**

things where colour has been a little more important in the picture, so I've shot less black & white,' he says. 'With landscapes, it's probably an after [shooting] decision and you think, "There's no real benefit of colour in a picture, so let's focus on the shape of the hills or the trees or whatever," and do it that way [in black & white].'

At the moment, Dan's go-to camera is the 16.3-million-pixel Fujifilm X100T, which he keeps close to hand in his pocket. 'Then, in the bag, I'll have the Fuji X-T1, usually with a longer lens because I find the long-lens "isolation" type of landscape a bit more interesting,' he explains. 'I'll often have a 55-200mm lens attached to the X-T1 and I like to have a macro-type lens, around 60mm, with me as well. One of the other areas I enjoy is nature or botanical photography, and trying to be a little bit more artistic rather than just trying to

document it. I have a wideangle lens as well, a 14mm prime, if it's a case of going to a location where I think that's going to come into play.'

Dan adds: 'If I'm getting up specifically for a sunrise, I will tend to work a bit more slowly, get the tripod out and really think about composition. That tends to be when I'm using either the wideangle lens or the zoom lens, where you do need that support in the early morning when the light's a bit low. But with the close-up photography, and a lot of the pictures I take as part of a long walk or hike, that's very much handheld.'

Dan occasionally uses a circular polarising filter, but not often in the winter. 'At this time of year I find I like the images a little bit brighter anyway, so I'm not too concerned with bringing the sky down too much,' he adds. 'It's just having that subtle colour as opposed to something really deep.'



'Reticence', taken  
at Lake Bled,  
north-west  
Slovenia

Dan shoots around 90% of the time in aperture-priority mode and then uses exposure compensation to adjust to what he wants in terms of the light. 'I find that aperture is where I create and make the key decision as to

whether to include the depth of field or not, and so on. I think when you work in that mode you can quickly match what you're trying to achieve rather than going full manual, where you're having to adjust the exposure more.'

**Below: 'Hover Cars'  
– making the best  
use of the thick  
bank of fog**



#### Winter light and weather

Like most landscape photographers, Dan tends to work with the natural light provided by sunrises and sunsets, and then takes advantage of wintry conditions. 'Bad weather definitely adds some drama,' he says. 'With a sunset in winter, even if it's not snowy or frosty you get the clearing skies and the sun breaking through at a convenient time of day, with sunset at about four or five o'clock. The way the light is a little bit lower in the sky can add quite a lot of drama – it helps in woodland and places like that, so there are a lot of benefits to it.'

He adds: 'Your ideal plan would be to go somewhere quite high for when the sunrise is hitting, but you could probably then find a couple more hours' worth of great light if you plan a second location to go to. Although you get less daylight [in winter], you get more good light, so usable light would hopefully be more abundant.'

'Obviously when snow and frost come along it really transforms landscapes. It's a different mood to summer or spring





'Frozen Harvest' in the fields of Southwell, Nottinghamshire



► pictures. It's working with the seasons to get those moods and trying to pick out what is strong about that time of year to focus in on.

'I'm quite lucky – on the edge of Sheffield there are a couple of brilliant locations and Stanage Edge is about an hour's walk. You get the instant kind of grand vista and you see the great ridge covered in snow. There are also a couple of gorged brooks – things like that – so when it snows, you get a sort of mystical feel to the place. When

Below: 'Planet Form', taken in the compelling landscape of the Peak District

snow is falling directly down and there's no wind, it transforms the place to somewhere that could be out of *Game of Thrones*. It's that otherworldly look.'

#### Tips for winter landscapes

For shooting landscapes in winter Dan admits: 'You've got to plan more. You have to have a very clear idea of where you're going, where you'll set off from and how long it will take to get there because conditions change quickly.'

'In terms of the conditions, I think

you've got to work with the best elements of what you've got. If you've got nice, clean, fresh snow, you've got to think of finding minimalist images and trying to make the most of the shapes and changes in the landscape. If you've got frost, you've got to focus in on the detail there.'

Dan advises that winter can throw up some exposure problems. 'I think that in winter the histogram probably becomes the most important tool on your camera and you've got to understand how that



'Form & Fields' – fields of Southwell, Nottinghamshire



works,' he says. 'Because of the way in which the snow reflects the light, it kind of tricks the camera into an auto-exposure mode. If you're shooting with aperture priority or something like that, you do need to have that histogram there [for checking exposure] to make sure you're not going to be disappointed when you get back. That definitely applies more to winter, and snowy conditions in particular.'

Dan adds: 'Thinking about mood in winter is good. It doesn't have to be snow or frost – it can be a dark atmosphere when you get those stormy skies, or rain and cloud shifting around the landscape. There's a lot more drama in winter, particularly out in the mountain areas. And find a way to make sure you're prepared for some bad weather, so you can stick it out and wait for the good light and sunsets.'

If you're shooting landscapes, Dan advises not to overlook the benefits of telephoto and zoom lenses. 'Don't restrict yourself to the wideangle approach,' he says. 'This probably applies more in winter when you can really get some isolation of landscape features and focus in on one thing. Having a long lens allows you to stay in a smaller area, but come up with more potentially long-lasting images that aren't just about a location – they can be unknown features or trees, and things that work as a photograph afterwards. It becomes less about the location and more about the details of the landscape.'

## Seasonal success

**'Lone Tree & Snow.'**  
A lone birch just below the ridge of the hill with a contrasting line of the remaining receding snow



- 1 Plan your shooting trips carefully and be aware that weather conditions can change quickly.
- 2 Bad weather can add drama to pictures, so look out for dramatic skies and the quick changes in landscapes caused by snow and frost.
- 3 Use your camera's histogram and be aware of the problems that winter weather elements can create for exposure settings, such as light reflecting off snow for metering.
- 4 Work cleverly with winter light, which is often lower in the sky than at other times of year.
- 5 At sunrise think of shooting high early on, then moving on to a second location.
- 6 Think in black & white and colour – if there is no obvious benefit to having colour in an image, consider post-processing it as a black & white shot.
- 7 When it's frosty, get in close to focus on the details of plants and trees.
- 8 Consider taking a smaller, pocket-sized camera that will allow for handheld shooting of landscapes and close-ups.
- 9 Take a variety of lenses, from macro to longer zooms, so you have the flexibility to shoot from close-up details right through to wide vistas.
- 10 Be prepared for bad weather – dress suitably and be committed to spending time in difficult weather conditions.



To see more of Dan Cook's work, visit his website at [dan-scape.co.uk](http://dan-scape.co.uk)

### Post-production workflow

On a typical shoot, Dan estimates that he captures 400-500 pictures. When taking exposure bracketing into consideration, this means he's shot about 300 different images.

'I find it quite quick to shortlist those down,' he says. 'I quite like looking at thumbnails and smaller preview images and thinking, "Does that grab my attention and does that work at that scale?"'

## 'I think that in winter the histogram probably becomes the most important tool on your camera'

Therefore, it'll probably grab some attention when it's blown up.'

From those 300 images he ends up with 10 or 20 that fit his style and might be useful for social-media purposes. Dan explains: 'However, it will probably only ever be one [image] every couple of shoots that you think is worthy of a limited-edition print kind of quality – that is, a picture that will stand the test of time rather than just being part of your general photography portfolio.'

Dan uses Lightroom and reveals that he has created quite a lot of his own presets. 'I'll go through those and see if any work quickly with a picture,' he says. 'I'll normally take that a step further because sometimes they [presets] work to some extent, but you still think you can play with an image a little bit more.'

'If presets fail, I tend to follow a fairly structured route of going through the tools in Lightroom – trying to get the white balance to where I think it's right, then moving on down in terms of the exposure, and then hitting the colours quite quickly. I find that's where I'll either really fall in love with an image or, if I find there's something there to work with on the colour, I'll move it on from there.'

### Future projects

Dan has a long list of locations on his landscape-photography 'bucket list', and these include exploring the Alps, various locations around Europe, New Zealand, Canada and the National Parks of America, as well as landscapes closer to home in Scotland and Wales.

He adds: 'I've got quite a few trips around the UK planned this year, so I'm going to continue shooting in the way I have been. But I'm keen to start putting together some kind of retrospective of what I already have in the way of photos. My next project will be more about trying to find some themes in my work and put that together.'

Whatever happens in the future, it will certainly be fascinating to see where Dan Cook goes from here.

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NEW ZEALAND PHOTOGRAPHY

# Moving images

New Zealand-based photographer **Paul Alsop** has converted a 1970s caravan into a travelling darkroom to bring the wet-plate collodion process to the masses. He talks to **Jade Lord** about his journey

Not everyone would admit that their photographic inspiration can be traced back to a triptych of a naked Kate Moss. But for New Zealand-based portrait photographer Paul Alsop it wasn't just the fact Ms Moss was naked that caught his eye, it was that the photograph itself was laid bare. The image, by Chuck Close, had a raw quality that exposed every detail

like nothing he'd seen before.

From that moment on, Paul decided he had to make portraits with the same intensity. Yet there was one flaw in his plan: the Chuck Close images were daguerreotypes, and mercury vapour is required to develop them.

'Although I love photography very much, I was not willing to risk potential mercury poisoning,' explains Paul. 'So I decided to look

**Above: In this image, called 'Heath', the wet-plate process carries, as Paul says, a 'raw quality' that exposes every detail of the sitter**

further into the history of photography (something which I hadn't done before) and it was here that I stumbled upon the wet-plate collodion process, as invented by Frederick Scott Archer in 1851.

'This method seemed to be a perfect compromise, as the process is very interesting, involved and involving for the sitters. It was completely foreign to me, and I couldn't see the word "mercury" anywhere. I guess I just glossed over the words "explosive" and "potassium cyanide".'

Creating a wet-plate image involves a complex mix of chemistry and danger that would put most people off from the start (see panel on page 33), but not so



for Paul, whose background in lecturing biomedical sciences and laboratory techniques lends itself perfectly to this type of photography. Playing with silver nitrate, collodion and light, Paul is a modern-day alchemist who makes archival images on glass that are far removed from today's shoot-and-delete digital era.

'The process is one of the most archival photographic processes to date; wet-plate images from the American Civil War and portraits of Billy the Kid and Abraham Lincoln have lasted long beyond the faded albumen and silver gelatin prints,' explains Paul. 'One of the attractions of the process is knowing that my images will, hopefully, be around long after I have gone.'

Yet the romanticism of the wet-plate process is somewhat tainted by the practicalities surrounding the making of the

image. To create a wet-plate collodion image you need to be within running distance of a darkroom, otherwise the solution will dry out. Initially, Paul had a darkroom set up in his garage, which had the benefit of him being able to develop an image whenever he fancied it. Yet he was limited to making portraits within a five-minute radius, not to mention the fact that creating an image is messy.

'The silver stains pretty much everything and anything it comes into contact with,' says Paul. 'And since selling our house and moving into a rental property, I was worried that we would not get our deposit back if I did the same thing in the garage – so I had to get creative.'

#### The travelling darkroom

This is where Paul's style of photography becomes even more unique: he now has his darkroom

set up in a 1970s caravan.

'Since selling our house and losing the darkroom, I was getting very disconcerted that I might have to give up on the wet-plate process, which I had come to love so much,' reveals Paul. 'I looked at a whole bunch of options, from a shipping container to converting a mobile home, a truck and even an ambulance. Then, in March 2015, I saw a 1970s caravan on an online auction site. It had been refurbished on the outside, but the interior needed a lot of work. This was perfect, as it was structurally sound and a blank canvas for me to make a darkroom in, by ripping out the furniture and starting again.'

Converting the caravan into a wet-plate darkroom was a labour of love for Paul, who failed woodwork at school and had no knowledge of electrics. Yet he managed to install a 12V system inside the caravan, essential to run red safelights for processing and developing the plates. It also meant he could make images further afield, as he now takes the darkroom with him.

'The caravan is perfect, as I can hook it up to my towbar and go off to make images, or it can remain static for as long as I wish,' he says.

Shooting either with natural daylight or a studio light set-up (with the latter, Paul designs the set-up based on the sitter's face), he seeks to tell a story through the eyes of his subjects.

'A good portrait, regardless of where it is shot, should capture a viewer's attention for more than a few seconds and tell a story of its own,' explains Paul. 'Many of my portraits leave people asking questions, and any image that makes people think (good or bad) is a good image, in my opinion.'

#### Finding faces

Paul is always on the hunt for interesting faces to photograph, often using social media for certain



The darkroom interior of the caravan, as fitted out by Paul





Opposite page, clockwise from top left: 'Mick', a portrait taken in collaboration with photographer Luke White as part of the 'Auckland Project'; A portrait of Paul's daughter, Sophie; In the image titled 'Stephen', the fall-off of focus means our attention is firmly fixed on the face of the sitter; 'Steampunk' – the wet-plate method emphasises the unusual outfit of the sitter

Left: 'Elizabeth', part of Paul and Luke's 'Auckland Project'

projects. He'll also look for an interesting backstory, and if the two come together then he is one happy photographer. Recently, people have also been finding him and wanting to have their portrait taken, as the process is unlike anything they have seen.

'Not only have they not seen the process, but many have never seen the physical thing that is a photograph. All they have seen are digital images of themselves, and

often ones that have been retouched,' he explains.

There's no retouching involved in a wet-plate collodion image. In fact, it's quite the opposite, as every detail is revealed thanks to the orthochromatic process. This means it sees blue very well, but not red: people with blue irises make for striking portraits, whereas people with red freckles see them revealed in places they didn't even realise they had them.

There are, however, limitations to the process, but it is these that make Paul's venture all the more special. As he explains, 'The limitations are numerous, otherwise everyone would be doing it. The initial cost is very high, probably comparable to purchasing a full-frame DSLR with a couple of decent prime lenses. And it is also time-consuming: my life literally revolves around it, and when I get a few spare minutes I can be found making chemicals, filtering chemicals and cleaning plates.' But all the time, money and effort spent keeping this process alive is not something that Paul would part with in a hurry.

'We live in a fast-paced social-media society, where many excellent images are overlooked within milliseconds and the flick of a finger,' says Paul. 'When I make a wet-plate image, the whole process slows me down, as I can only make one image every 20 minutes. It also satisfies me to see the sitter spend a lot of time with the end product, examining it, looking at it from different angles and in different lights. They get really involved and it's not unusual to hear a few swear words of astonishment when the final image develops. I've also made a few grown men cry with positive emotion. I'm yet to have anyone not interested in the final aesthetic.'

It might be a cliché, but in this case, good things really do come to those who wait.

AP



Born and raised in Newcastle upon Tyne, Paul moved to the Coromandel Peninsula, New Zealand, in 2010 to work as a medical doctor, and now lives and works in the Bay of Plenty. About ten years ago he taught himself how to make images and has now found his niche in the wet-plate collodion process. As an experienced collodion photographer, he teaches the process and offers commissions. [www.paulalsop.com](http://www.paulalsop.com)

## THE WET-PLATE COLLODION PROCESS

**1** The chemical collodion is poured over a polished glass plate before it is dropped into a silver bath for three minutes, where a chemical reaction takes place, turning the non-photosensitive silver nitrate into silver halide (film).

**2** Under the red lights, the plate is removed from the silver bath and placed into a plate holder. The plate holder is then taken to a large-format camera, which is focused on its subject.

**3** Once focus is reached, an exposure is made, whether by artificial light (such as strobe) or continuous light (such as daylight).

The latter requires a timed exposure of 5-30 seconds, in which time the subject has to stay perfectly still.

**4** After the exposure is made, the plate is taken back to the darkroom where it is developed with a mixture of iron sulphate, glacial acetic acid and 96% alcohol. A negative image appears and the image is no longer light sensitive.

**5** Finally, the image needs to be 'fixed' – the unexposed silver is washed away leaving behind a direct positive image. The image can then be varnished to protect it from oxidation and physical damage.

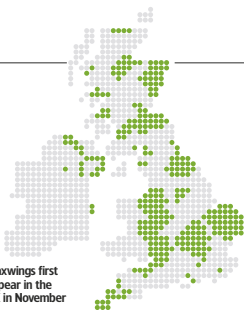


Paul reveals another masterwork in front of his 1970s caravan

# WILDLIFE WATCH

# Waxwings

Waxwings are spectacular birds, thanks to their distinctive markings, and winter is the perfect time to photograph them, says **Oscar Dewhurst**



Waxwings first appear in the UK in November



In irruption years, waxwings scour the whole country for food – from Land's End to Shetland



Waxwings perch on aerials in urban areas, and can be found in berry bushes near motorways

## About the waxwing

With their prominent crest, pinkish hues, black mask and gaudy red-and-yellow wing markings, the waxwing is a wildlife photographer's dream when combined with an aesthetic branch of rowan berries.

- **Location** Waxwings first appear in the north-east of the UK in November, then spread south and west, returning to breeding grounds in March.
- **Size** Waxwings measure 19-23cm, with a 32-35.5cm wingspan.
- **Nest** A cup-shaped nest will be placed in trees or shrubs in coniferous forests, often near water. In Europe, these birds breed in Scandinavia and across northern Russia.
- **Diet** During the winter, which is when you are most likely to see them, waxwings feed on fruit and berries, particularly rowan, hawthorn, cotoneaster and rose.
- **Population** Numbers vary depending on food availability, but the average winter population is 11,000. A poor berry crop in Scandinavia will push waxwings across the North Sea to the UK. In irruption years, they can appear all over the country.

## Oscar Dewhurst

Oscar is an award-winning wildlife photographer who has dedicated countless hours to photographing bitterns. He also finds time to photograph many other species, from urban foxes to primates in the Peruvian Amazon.  
[www.oscardewhurst.com](http://www.oscardewhurst.com)

WAXWINGS are a favourite among birders and photographers alike. When they arrive in the UK, it is usually because they cannot find enough food in Scandinavia, so they are often dismissive of humans and can be somewhat confiding.

## Habitat

These birds are wanderers, cleaning out a group of rowan trees or cotoneaster bushes before moving on to the next food source. They aren't fussy about location – most of my images were taken in north London, standing on a pavement on the A1. I've also seen images of waxwings taken in supermarket car parks.

## Best time to shoot

While waxwings feed throughout the day, they may be more active in the morning and late afternoon. Although the sun is low in the sky during winter, there is still a noticeable difference with images taken at either end of the day. Going out early and late gives you the option of shooting into the sun to create silhouettes of the birds against vivid orange and red backgrounds, resulting in some striking images.

## KIT LIST

### Gloves

The best time to look for waxwings is in the middle of winter. Standing still for many hours is not a pleasant experience, and your camera, lens and tripod will get cold. Gloves make it easier to operate your equipment when waxwings do eventually appear.



### Tripod

As photographing waxwings can involve quite a bit of waiting around, being able to leave your camera on a tripod during periods of inactivity is much easier than holding it for long periods.



You can create a more striking composition by focusing on a waxwing perched on a particularly beautiful branch

## Shooting advice

### Settings

I use aperture priority or manual mode, depending on the light. If it is a clear sunny day and the light is unlikely to change, manual means your camera's metering won't be thrown by a particularly dark branch or light object. If the sun keeps going behind the clouds, however, I would stick with aperture priority simply because it means you do not have to keep changing the exposure to keep up with the weather. As the birds will always be moving, continuous autofocus is a must, and a single focus point reduces the chance of the camera switching focus to the background.

### Finding them

As waxwings often do not spend more than a few days in a particular location, finding them is difficult on your own. They are a popular quarry of birders and photographers, however, so the best approach is to check the recent sightings pages of local and county bird clubs. There is also a Twitter account (@waxwingsuk) that posts locations as and when enthusiasts hear of them. Once you've decided on a location, give yourself a few hours because if they are not in the berry trees they may be perched on an aerial or a tree nearby. Listen out for their distinctive trilling sound.

### Approach

As the main concern of these birds is food, they are often unfazed by people. That said, it pays to approach slowly, because if you spook one it is likely they will all be startled and take off. It can be difficult to know where to focus when there are many, so try focusing on a photogenic branch or small part of the tree with a nice background behind it.



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# Young guns

Want to see some of the most impressive up-and-coming wildlife photographers? Look no further than the **RSPCA Young Photographer Awards**

Every year, a member of the AP staff sits on the judging panel of the RSPCA Young Photographer Awards, and every year that staff member comes back shaking their head and wondering just how it is that a bunch of photographers, some of whom are younger than 12 years old, can produce such confident and challenging work. Over the

next three pages we look at a small selection of some of the best images from the 2015 competition. As you can see from this collection, the years to come are likely to see us in the company of some seriously good wildlife photography – hopefully much of it within the pages of AP. The 2016 competition opens for entries on 27 May. If you'd like to learn more, visit [young.rspca.org.uk/ypa/home](http://young.rspca.org.uk/ypa/home).

## 16-18 Years - Commended **Harry Butler** 'Fieldfare in Windfall'

Fieldfares breed in northern Europe and Asia, but can be found in vast numbers in the UK winter. Here Harry has given us ample environmental context by showing the bird feasting on windfall apples.

## Overall Winner **Will Jenkins** 'Beak'

Will's cropped shot of a pelican, taken in Belize on the eastern coast of Central America, stands out for its unusual composition and was a unanimous choice for the overall winner. Rather than focusing on the eyes, Will has instead chosen to show us the beautiful textures of the feathers and the impressive beak.





© MARK HILLIS

## Pet Personalities - Winner

### Isabelle Vesey 'Wild at Heart'

► This is really quite a beautiful and touching portrait. This image is actually a selfie showing Isabelle with her RSPCA rescue cat, Simba. The composition has created a nice mirroring effect, particularly in the eyes, and is a perfect evocation of the bond we can often feel with our pets.



© ISABELLE VESY



© ALICIA HAYDEN

## 12-15 Years - Runner-up

### Alicia Hayden 'Arctic Terns Fighting'

► Alicia took this image while on a trip to the Isle of May off the east coast of Scotland. What really succeeds here is the use of space around the graphic shapes of the birds. In this way,

Alicia gives us a sense of narrative. We can imagine the birds making their way around the frame, battling for superiority. The muted tones are especially nice.

© ALCIA HAYDEN



## 16-18 Years - Winner

**Mairi Eyres**

**'Ant in Silhouette'**

This image, taken in France, was actually entered into the Portfolio category, but the judges were so impressed they decided to give it its own award in the 16-18 category. It's not difficult to see why. It's a perfectly captured image and perfectly timed.



## Farm Animals - Winner

**Samuel Hood**  
**'Highland Cows'**

⌚ This image was taken in Northumberland. The cows' horns are a very subtle way of framing the subject and also a nice visual quirk.



## Under 12 Years - Winner

**Katy Read**  
**'Sleeping Beauty'**

⌚ Swans are a popular subject, but rarely are they captured so beautifully and intimately as in Katy's shot taken in the Washington Wetland Centre in Tyne and Wear.



## 12-15 Years - Commended

**Alicia Hayden**

**'Swarm'**

⌚ In this second winning entry by Alicia, we find a great example of how patience can really pay off and lead to an exciting image. Not only has Alicia got her image in perfect focus, but she has also captured it at the moment a single bee flies to rejoin its colony. It's an image that tells us much about the hive mentality of the bee population.

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# Common buzzard

by Robert Canis

**Robert Canis** explains the lengths he went to in his quest to photograph buzzards, and offers some tips on shooting from a hide

**I**n 2009 I fulfilled an ambition I had held for years: to photograph wild common buzzards in my home county of Kent. Why? Well, until 15 years ago they were quite a rare sight here on the North Downs, but over the years they have moved further east, to a point that it's now unusual not to see one while out on the hills. To my knowledge, there are more than 2,000 breeding pairs in Kent alone, and I know of three nests within a couple of miles of where I live. They may be incredibly common in the west and north, and hardly in the same league as the magnificent golden or white-tailed eagles, but there is just something about them: the way they soar, the way they circle a territory, their call...

In previous years, as I sat in my hide photographing woodland birds at my winter feeding station, the desire would burn deeper to photograph this magnificent bird of prey. With winter just around the corner, I decided to commit the following five months to this project. But, if I were to succeed, everything – and I mean *everything* – had to be by the book, as raptors are notoriously shy and keen-eyed birds.

The most important factor was not to visit the hide during daylight when buzzards would see me and therefore associate the hide with humans. That would of course make them very reluctant to come down

and feed so close. I began by erecting a 1.5m [5ft] square wooden hide at the top of a hill, backed against a hedge. Using just the red lamp on my head torch, the hide was put together on a wet and windy night when I was certain that the birds would be sheltering and wouldn't notice me setting up. I then didn't go anywhere near the hide for two weeks.

To entice the buzzards close to my hide on a semi-regular basis I required roadkill, which was stockpiled and stored in my freezer, with kind permission from my extremely understanding partner! A few times a week, pre-dawn, I would place a dead rabbit 30m (100ft) or so from the hide. I'd then return two hours after sunset, and if the rabbit hadn't been devoured by the birds I would place it up a tree, to avoid it being taken by a fox, and return the following morning to repeat the exercise. I then gradually reduced the distance of the rabbit to the hide to around 15m (50ft).

Throughout much of January we were experiencing cold, frosty conditions. I would enter the hide at 6am (two hours before sunrise) and wouldn't leave until 6pm. On my first visit, 11 hours later, a buzzard arrived and fed, but the light was too poor to get anything worthy. I was content, however, to just be there, knowing that all my work wasn't in vain. Over the following days a buzzard did appear in very good light and I managed to

get some half-decent images. But something was still missing: that all-important ingredient – snow!

As luck would have it, at the end of that same month we had a substantial amount of snow with very poor visibility, lasting for several days. I needed a break in the weather to entice the buzzards from where they'd been sheltering from the harsh conditions. I then had the forecast I'd been waiting for: a clear day with blue skies all the way. Perfect! This would surely tempt the birds out from the

nest to look for food.

I woke at 3am and following a rather treacherous journey in my car through deep snow, made it to my hide in the dark. After this adventure, I should point out that I now have a four-wheel-drive vehicle! I staked down the roadkill to avoid it being carried off by the birds (including magpies), set everything up in the hide, and then sat back and waited.

At about 10am and without warning, a handsome adult buzzard arrived. I dared not take any images for at least a



© ROBERT CANIS



This image of a buzzard was taken with a Nikon D2X and Nikon AF-S Nikkor 300mm f/2.8 lens, 1/640sec at f/5, ISO 200, right-angle viewing attachment



couple of minutes as I wanted to allow it to relax and feed, which it then did for almost half an hour. It took my breath away to be only 15m away from the species of bird I'd been longing to photograph, in the wild, for years.

Later that same day an immature buzzard turned up and, just like the one before, it spent a considerable amount of time feeding, oblivious to the photographer who, at this point, was beaming like a Cheshire cat!

AP

## Robert Canis

Robert has been a professional nature photographer for more than 20 years. He gives around 20 illustrated talks each year and regularly holds wildlife and landscape photography workshops both in the UK and overseas. He is represented by three international agencies and has been the recipient of numerous awards. [www.robertcanis.com](http://www.robertcanis.com)



## HIDE AND SEEK

SITTING motionless for hours on end may not be everyone's cup of tea, but there are times when there's no other way of obtaining close views and photographs of a shy species – especially birds of prey. As mentioned, I had to do everything by the book if I wanted to stand any chance of success, and if it didn't work at least I could be satisfied that I did all I could without causing unnecessary disturbance while in the hide. When waiting for a buzzard to arrive I was always aware that even though I could not see the bird, it could well be watching the hide or perhaps, just sitting in a tree right behind me. A wooden hide muffles some noise, but what may seem barely audible to us could be enough to deter a buzzard from venturing closer. Velcro and Gore-Tex are the devil's work in nature photography – best avoided – as are noisy wrappers. I wrapped my sandwiches in paper towel and placed items such as a teleconverter, cable release and spare battery on the hide shelf, which I had covered with felt to avoid any sound as items were used and replaced. Oh yes, a flask of steaming hot tea was also out of the question – for obvious reasons!

# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Lightening the exposure

THIS photograph by Dani Colston was challenging to process because the original raw image was underexposed and the dog was photographed against the setting sun. The fact it was possible to lighten the image (as shown here) was testament to the quality of the sensor in the Canon EOS 6D camera used. The

'after' version reveals a well-composed photo; the dog is positioned at the point where the horizon, shoreline and the line running along the base of the cliffs all converge. The light also provided an opportunity to adjust the white balance for a lovely contrast between the ambient light and the sunset colours in the distance.

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

BEFORE



AFTER



### 1 Lighten the exposure

I opened the raw original photo in Camera Raw and selected the Basic panel and increased the Exposure slider setting to +2.3 and lightened the image. I combined this with a darkening Highlights and a lightening Shadows setting. I fine-tuned the Whites and Blacks to set the endpoints and lastly boosted the Clarity and Vibrance.



### 2 Apply HSL adjustments

I then went to the HSL/Grayscale panel. With the Saturation tab selected and the Target Adjustment tool active, I clicked on the sunset colours and dragged upwards with the mouse cursor to boost the saturation for the Purples and Magentas. I followed this by adding a darkening Post Crop Vignette via the Effects panel.



### 3 Apply Radial Filter adjustments

To lighten the dog, I selected the Radial Filter tool and added a lightening adjustment, setting the Shadows slider to +39. I then used the Brush Edit mode, enabled the mask overlay and painted using the brush and eraser to edit the extent of the mask.



## Creating a camera raw HDR photo merge

THE STILLNESS of the water in this scene by Adrian Sadler has provided a perfect mirror reflection and I like the mist floating above the water in the distance. Adrian gave me three original raw files, where the exposure had

been bracketed 1 stop lighter and 1 stop darker either side of the normal-exposure image. His intention was to merge these together to create an HDR master image. This process can now be done directly in Camera

Raw or Lightroom to produce a DNG HDR image that preserves the raw characteristics of the originals. These master images are smaller in size than regular 32-bit HDR files and provide the ultimate in flexible image editing.



### 1 Prepare the images to create an HDR photo merge

The first step was to select the three bracketed exposure photographs to be processed and open them via Camera Raw in the Filmstrip mode. I then went to the Filmstrip menu and selected Merge to HDR.

Alternatively, I could have used the Alt+M keyboard shortcut to bypass the Filmstrip menu.



### 2 Apply the HDR photo merge settings

This opened the HDR Merge Preview dialog. Because the photos had been shot with the camera on a tripod there was no need to check the Align Photos button.

Similarly, there was no need to choose any of the deghosting options, but I did select the Auto Tone checkbox before clicking Merge.



### 3 Adjust the Basic panel settings

This processed the selected photographs to create a single HDR DNG image. The Auto Tone settings were applied in the Basic panel, but I chose to modify these slightly. For example, I lightened the Shadows, added more Vibrance and chose to increase the midtone contrast, setting the Clarity slider to +60.

## Camera Raw HDR photo merge

CAMERA Raw 9.4 and Lightroom CC 2015 include the HDR Photo Merge, allowing you to combine bracketed exposures to produce a single HDR DNG master. You can use as many photos as you like, with excellent results when using just two different exposures. It's best to make the exposure difference 2 stops between each exposure and to shoot with the

camera on a tripod. You can shoot handheld, but you will need to check the Auto Align option. Where there is any subject movement, such as from running water or clouds, you can select one of the deghosting options to help improve the quality of the final HDR Photo Merge. The Lightroom version of the HDR Merge Preview dialog is shown here (left).



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## MindShift Gear UltraLight Dual 25L

● Around £120 ● [www.mindshiftgear.com](http://www.mindshiftgear.com)

Camping/hiking bags are in vogue. **Callum McInerney-Riley** tests a new entrant

### At a glance

- Separate internal camera module
- Designed for trekking and hiking
- Space for a medium-sized DSLR kit
- Compact and lightweight
- Water resistant with waterproof cover supplied

MANFROTTO, Nest and Lowepe have recently released new camping/hiking bags, and MindShift Gear has now released its UltraLight Dual 25L bag. Very lightweight, the bag is water resistant thanks to an external repellent coating and a polyurethane coating on the inside. A waterproof cover is included too, while the bag features 'ripstop' fabric that is designed to stop the bag ripping further if it gets snagged.

Inside is a camera module that can be accessed via a zip on the side of the bag. I was able to pack in a Canon EOS 5D Mark III with a Canon 24-70mm f/2.8 attached, plus another large lens. This module can be removed and used separately thanks to its shoulder strap.

The main compartment is large and is for other possessions aside from camera kit. The top is fastened with a drawstring and clips over to offer a very flexible storage space. Another compartment can house a 15in laptop, a tablet or a 2.5L hydration reservoir.

### Verdict

Having reviewed a fair few of these bags, this is my favourite. It measures 26x49.5x17cm and weighs only 1.3kg. There are a variety of materials used and you get a feeling that each one has been meticulously thought through. This bag functions well, looks rather smart, the quality is excellent and it provides sufficient protection for your precious camera kit.

### Air-mesh back

The back of the bag is nicely padded and features air-mesh material that improves air circulation to prevent the user sweating.

### Tripod mount on the front

Beneath two small flaps at the front are clips that allow users to fasten and transport a tripod or monopod.

### Range of colours

Our review sample is black magma. There's a twilight-blue version available as well, which is particularly useful for making you more visible in treacherous conditions.

### Belt strap

The belt strap goes around the waist to give users extra support when carrying heavy loads.

Amateur Photographer  
Testbench  
GOLD  
★★★★★

### ALSO CONSIDER

#### Lowepe Photo Sport BP 300 AW II

Around £140, [www.lowepe.com](http://www.lowepe.com)  
This Lowepe has a slightly larger camera section than the MindShift Gear bag with a lot of space for other items in the top sections. It's also one of the few that offers space for a hydration reservoir.



#### Nest Explorer 300L

Around £129.99, [www.nest-style.com](http://www.nest-style.com)  
This bag has a similar amount of space for camera kit as the MindShift Gear bag and a section for a laptop. It looks more like a traditional hiking bag and is available in four colours.



#### Manfrotto Off Road Hiker 20L Backpack

Around £120, [www.manfrotto.co.uk](http://www.manfrotto.co.uk)  
The Manfrotto Off Road bags come in 20L and 30L options. They are designed to be lightweight and comfortable, and are capable of housing a decent amount of kit.



## Eneloop Pro rechargeable 2500mAh AA batteries

● From £14.99 ● [main.panasonic-eneloop.eu](http://main.panasonic-eneloop.eu)

BATTERIES may not be the most exciting products, but they are still one of the most essential items in a photographer's armoury – and the choice of battery is vital for high-power devices such as flashguns. Investing a bit of cash into a good set of rechargeable batteries is an excellent move for anyone that uses single-use AA batteries at an alarming rate. Also, with a good battery you get a better performance.

Eneloop Pro 2500mAh batteries are designed for high-drain devices, and having tested a variety of other brands I can confidently say the Eneloop Pro batteries are among the best possible for use in flashguns. Many other high-quality batteries are good at maintaining small amounts of power over very long periods, but they quickly become exhausted when used by high-power devices repeatedly over a short period. This is where the Eneloop Pro batteries excel. They also boast great power performance in low temperatures and are rated to -20°C. Panasonic claims the batteries can be recharged up to 500 times, so it's clear you can get good use out of them. I have used

the Eneloop Pro series for several years and find it hard to notice a discernible difference in their performance since the time they were purchased. I have charged them when they are fully drained, partially charged, and have also topped them up when they've been sitting idle. As they have no memory effect, recharging doesn't damage the cells of the battery, which is a useful feature. Panasonic also states Eneloop Pros maintain 85% of their charge after a year, but I think it's always worth giving any batteries a top-up the day before a shoot.

Although quite expensive, the Eneloop Pro AA batteries are fantastic for photographers looking to use them in a flashgun. They can be bought in a blister pack of four (£14.99) or with a two-hour quick charger for around £25.

Callum McInerney-Riley

Any NiMH battery charger can be used, but a quick charger is available for around £25



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# AP2016 AWARDS

**T**here's an argument frequently cited in photographic circles that when it comes to making compelling pictures it's the photographer that matters, not the camera.

While this is absolutely true in terms of artistic vision, it's also unarguable that selecting the right kit makes it a whole lot easier to get the kind of shots you want.

At AP we test a huge amount of kit on a weekly basis, and analyse it in great detail. This gives us a unique insight into the current state of the market: not just cameras but lenses, accessories and software. And while the technology advances inexorably and cameras get better and better, it's still the case that some are more suited than others to certain types of users and photographic applications, and this is what we strive to distil for our readers.

With so many outstanding new products appearing over the past year, even whittling down our shortlists was difficult, and deciding on the winners even more so. But you can rest assured that our 2016 winners really are the best products you can spend your money on right now.

Before we reveal them, though, let's return to that question of artistic vision and introduce the winners of our photographic awards.

Andy Westlake, technical editor

## About our sponsors...



Grays of Westminster is a multi-award-winning company specialising in Nikon equipment. Grays was presented with the What Digital Camera/Amateur Photographer Gold Winner Good Service Award, as voted for by *What Digital Camera* and *Amateur Photographer* readers and website visitors, in 2011, 2012, 2013, 2014, 2015 and again in 2016. The president of Nikon Corporation of Japan presented Grays with a stunning crystal trophy on the historic occasion of being the only camera shop in the world to be granted a Coat of Arms by Her Majesty's College of Arms. This year the company is celebrating its 30th anniversary.

Known more for his colour work, Bulmer also shot a large number of black & white images



© JOHN BULMER



## EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

**John Bulmer**

UNTIL the early 1960s, photojournalism was almost exclusively shot in black & white, with legendary magazines such as *Life* and *Picture Post* preferring to publish the gritty look of stark, monochromatic imagery. But the launch of *The Sunday Times Colour Section* in the early '60s shook up the conventional wisdom of the time by putting the focus firmly on colour photography.

Bulmer was one of the first photographers to shoot colour photojournalism, and his images, alongside those of David Bailey, graced the pages of the first *Sunday Times Colour Section* published on 4 February 1962.

Bulmer's career has seen him travelling the world and capturing the diverse nature of the human spirit. Each of Bulmer's subjects is treated similarly. Northern housewives are given as much attention as rich foreign aristocracy. John Bulmer is only now gaining the recognition he deserves as one of our most significant post-war photographers, and so it's with pleasure that we present him with our Exceptional Achievement in Photography Award.



© JOHN BULMER



© JOHN BULMER



**Below:** North Korea, 1973 – a project shot for *The Sunday Times Magazine*

**Bottom:** A duck shoot in Normandy, France, 1967



Visits to North Korea have always focused on the human stories of the people living under a strict regime

© BRILLIANTBLUE



## POWER OF PHOTOGRAPHY AWARD Eric Lafforgue

ERIC Lafforgue, a largely self-taught artist, has made it his mission to offer a fresh perspective on cultures that he feels have not been given justice through the lenses of western media. Lafforgue's intimate portraits and photojournalism take viewers on a tour of the cultures and systems that form the melting pot of the human race. The thing that stands out about his images, whether it's in his work captured in North Korea, Uganda, Ethiopia or Yemen, is that he's a photographer who creates empathy between the subject and viewer.

A great deal of travel photography can treat those in other lands as the 'other', as exotic. However, Lafforgue's images do just the opposite. They draw both viewer and subject into an all-inclusive field. There's also something oddly bittersweet about his images. They seem to represent a desire to visually document and preserve cultures that, due to expansive progress, are highly likely not to exist in years to come. If the aim of reportage and documentary photography is to introduce audiences to cultures they may never encounter in their lifetime, then Lafforgue's work truly succeeds. And that's why he is our recipient of the Power of Photography Award.

© BRILLIANTBLUE



**Above:** From Lafforgue's project of the Pokot people of Kenya and Uganda  
**Below:** Eric has visited Yemen seven times to photograph the local people



© BRILLIANTBLUE

## CONSUMER COMPACT CAMERA OF THE YEAR

### Olympus Tough TG-4

COMPACT cameras may be in decline these days due to the growing use of camera phones, but there are still many situations where a proper pocket-friendly camera is the best option – especially in low light or when the fixed wideangle lens of a smartphone just doesn't cut it.

Any one of the cameras on our shortlist would make for a great travelling companion. But the one we've picked stands out as the best featured camera of its type

#### Nominees

- Olympus Tough TG-4
- Panasonic Lumix DMC-TZ70
- Sony Cyber-shot DSC-HX90V

we've tested to date. With excellent image quality including raw-format recording, and the ability to be taken anywhere and withstand all sorts of abuse, the Olympus Tough TG-4 is a cracking little camera.



Amateur Photographer  
AWARD  
WINNER  
2016  
Consumer Compact  
Camera

## PREMIUM COMPACT CAMERA OF THE YEAR

### Leica Q

AT THE top end of the compact market are the Bentleys of the camera world. These cameras certainly aren't a cheap alternative to a DSLR, but they do offer a level of quality and user experience a cut above your average compact.

Two very different cameras vie for this award, each outstanding in its own way. Our winner produces superb images through its marriage of a super-sharp image-stabilised 28mm f/1.7 wideangle lens and fine 24.2-million-pixel full-frame sensor. It also offers excellent handling with traditional shutter speed, aperture and manual-focus controls inspired by Leica's M-series rangefinders.



Amateur Photographer  
AWARD  
WINNER  
2016  
Premium Compact  
Camera

Best of all, though, is its stunning 3.68-million-dot electronic viewfinder. This ties the whole package together, making it a real pleasure to use. Overall, we think the Leica Q (Typ 116) is the best digital camera the firm has made.

#### Nominees

- Leica Q (Typ 116)
- Sigma dp0 Quattro



Amateur Photographer  
AWARD  
WINNER  
2016  
Enthusiast Compact  
Camera

## ENTHUSIAST COMPACT CAMERA OF THE YEAR

### Canon PowerShot G5 X

#### Nominees

- Canon PowerShot G5 X
- DxO ONE
- Sony Cyber-shot DSC-RX100 IV

POINT-AND-SHOOT compacts are fine, but the more discerning enthusiast wants to retain some of the controllability they get from their more serious camera, along with the enhanced image quality that only a larger sensor can provide.

This category sees a mixture of the familiar and the novel. But our pick of the bunch brings something genuinely new to the class. We like it for the fact that it puts so much in a pocket-sized package – great images, a really useful lens, fine image quality and lots of controls.

Slow continuous shooting in raw is a letdown compared to the best of its peers, but for the user who wants DSLR-level handling, excellent image quality and a fast lens with a good zoom range, the Canon PowerShot G5 X is a very sound choice.

## BRIDGE CAMERA OF THE YEAR

### Sony Cyber-shot DSC-RX10 II

DESPITE having the most confusing name of all camera types, bridge cameras remain popular not only for their DSLR styling and handling, but also for their capacity to offer long zoom ranges without sacrificing usability.

We think bridge cameras need to be fine all-rounders, and this year's winner exemplifies that idea. The Sony RX10 II has superb image quality, an excellent viewfinder, and top-notch handling, with 4K video recording being the icing on the cake.



Amateur Photographer  
AWARD  
WINNER  
2016  
Bridge Camera

#### Nominees

- Canon PowerShot G3 X
- Panasonic Lumix DMC-FZ330
- Sony Cyber-shot DSC-RX10 II

## PREMIUM COMPACT SYSTEM CAMERA OF THE YEAR

### Olympus OM-D E-M5 II

#### Nominees

- Olympus OM-D E-M5 II
- Panasonic Lumix DMC-GX8
- Sony Alpha 7 II

CAMERAS in the consumer and enthusiast two categories are frequently bought as a companion to a DSLR, but these higher-end models are unquestionably considered replacements, and represent the state of the art in CSC design and innovation.

This is a hugely competitive class, and one where all the nominees bring something different to the party. But our winner, the Olympus OM-D E-M5 II, combines sophisticated 5-axis in-body image stabilisation, an excellent 2.36-million-dot electronic viewfinder, and an extensive feature set in a stylish weather-resistant body – all at a very attractive price. It may not offer the very best raw image quality in its class, but it's still a great camera to shoot with.



Amateur  
Photographer  
AWARD  
WINNER  
2016  
Premium Compact  
System Camera

## CONSUMER COMPACT SYSTEM CAMERA

### Fujifilm X-A2

COMPACT system cameras started out as an upgrade path for compact users wanting something smaller and simpler than a DSLR. However, they've mostly evolved into DSLR alternatives that are just as complex as the cameras they aim to replace – except at this end of the CSC market, where they have retained their original brief of simplicity and portability.

In the cut-throat entry-level market, it's not easy to make a camera that stands out from the crowd. But our favourite this year, the Fujifilm X-A2, combines good looks with excellent image quality, giving results straight out of the camera that are among the best we've seen from any entry-level CSC.



Amateur  
Photographer  
AWARD  
WINNER  
2016  
Consumer Compact  
System Camera

#### Nominees

- Canon EOS M3
- Fujifilm X-A2
- Panasonic Lumix DMC-GF7

## ENTHUSIAST COMPACT SYSTEM CAMERA OF THE YEAR

### Fujifilm X-T10

AT THIS level, CSCs start to get more advanced customisation options, better build quality and electronic viewfinders as standard.

One of the most strongly contested classes this year sees three very capable cameras go head-to-head. Our winner is the Fujifilm X-T10, a charismatic little camera that looks good, handles well and delivers excellent results. It's a great choice for enthusiast photographers looking for a lightweight system camera.

#### Nominees

- Fujifilm X-T10
- Olympus OM-D E-M10 II
- Panasonic Lumix DMC-G7



Amateur  
Photographer  
AWARD  
WINNER  
2016  
Enthusiast Compact  
System Camera

## PREMIUM DSLR CAMERA OF THE YEAR

### Canon EOS 5DS R

WHILE 2015 was a relatively quiet year for new DSLRs, it would be impossible to ignore this year's winner at any time. It's not only the highest-resolution full-frame DSLR available, with a 50.6-million-pixel full-frame CMOS sensor, but it's also packed full of features to get the sharpest possible images. From a redesigned low-vibration mirror mechanism to a sophisticated, superbly accurate 61-point autofocus system, everything about the EOS 5DS R is dedicated to recording the maximum possible detail.

Based on the tried-and-tested EOS 5D Mark III design, the camera also offers superb handling, with every key control at your fingertips. The restricted maximum sensitivity of ISO 12,800 and huge files mean that it's not a perfect all-rounder, but despite this we described it in our review as 'one of the most impressive cameras we've seen'.



**Amateur Photographer AWARD WINNER 2016**  
Premium DSLR Camera

#### Nominees

- Canon EOS 5DS R
- Nikon D7200
- Pentax K-3 II

## ACCESSORY OF THE YEAR

### Phottix Indra TTL studio light

EVERY year AP tests hundreds of accessories such as tripods, filters, bags and lighting kit. Picking a winner, or even a shortlist, from such a diverse group of products is always difficult.

This year, however, one contender stood out. With remarkable capability for its size and price, it's a product that puts high-end studio lighting within practical reach of more photographers than ever before. Boasting TTL metering, high-speed sync and 500W power in a small, portable on-location flash kit, the Phottix Indra offers all the flexibility of flashguns, but with a wealth of modifiers and more powerful, better-quality light.



**Amateur Photographer AWARD WINNER 2016**  
Accessory

#### Nominees

- Manfrotto 190 Go! tripod
- Nissin Di700A flashgun
- Phottix Indra TTL studio light



**Amateur Photographer AWARD WINNER 2016**  
Consumer DSLR Camera

## CONSUMER DSLR CAMERA OF THE YEAR

### Pentax K-S2

#### Nominees

- Canon EOS 760D
- Nikon D5500
- Pentax K-S2

LAST year we saw the main players battling head-to-head in this all-important category of DSLRs aimed at beginners who want to learn about photography.

The camera that stood out for us in a very competitive group was

the Pentax K-S2. It combines an excellent pentaprism viewfinder, class-leading handling with twin electronic dials, excellent image quality and useful in-body image stabilisation. The result is a user experience that belies its price.



## FIXED FOCAL LENGTH DSLR LENS OF THE YEAR

### Canon EF 35mm f/1.4 II USM

THE PAST few years have seen a trend towards top-performing prime lenses that can match the latest high-resolution sensors.

All three of the lenses on our shortlist are exceptional and innovative designs, but our winner uses completely new Blue

Spectrum Refractive optic technology to improve substantially on its already stellar predecessor. This brings stunning sharpness with barely any chromatic aberration. It's a large expensive lens but the image quality is beyond reproach.



**Amateur Photographer  
AWARD  
WINNER  
2016**  
Fixed Focal Length  
DSLR Lens

#### Nominees

- Canon EF 35mm f/1.4 II USM
- Sigma 20mm f/1.4 DG HSM Art
- Tamron SP 45mm f/1.8 Di VC USD



#### Nominees

- Canon EF 11-24mm f/4L USM
- Nikon AF-S Nikkor 24-70mm f/2.8E ED VR
- Tamron SP 15-30mm f/2.8 Di VC USD

## ZOOM DSLR LENS OF THE YEAR

### Nikon AF-S Nikkor 24-70mm f/2.8E ED VR

ZOOM lenses were once seen as the poor relations of prime optics, but recently we have seen some considerable improvements in sharpness and overall quality, although at the expense of size and weight.

In 2015 we tested two stunning new full-frame wideangles, but our

overall winner goes to an updated version of one of the working photographer's most important lenses. There's no doubt that the optical overhaul this lens has gone through has certainly paid off, and the very fast autofocus and optical image stabilisation only adds to its appeal.

## FIXED FOCAL LENGTH CSC LENS OF THE YEAR

### Sony FE 90mm f/2.8 Macro G OSS

THIS year we decided to acknowledge the consistently high quality we're seeing from CSC lenses by giving them award categories of their own.

In perhaps the single strongest category of all, this year we tested three exceptional short telephoto

lenses that all produce astonishing images with minimal optical aberrations. But for its outright, no-holds-barred image quality, our award goes to the remarkable Sony FE 90mm f/2.8 Macro G OSS – probably the sharpest lens we've ever tested.



**Amateur Photographer  
AWARD  
WINNER  
2016**  
Fixed Focal Length  
CSC Lens

#### Nominees

- Fujifilm XF 90mm f/2.8 LM WR
- Sony FE 90mm f/2.8 Macro G OSS
- Zeiss Batis 85mm f/1.8



#### Nominees

- Fujifilm XF 16-55mm f/2.8 R LM WR
- Olympus M.Zuiko Digital ED 40-150mm f/2.8 Pro
- Sony FE 24-240mm f/3.5-6.3 OSS

## ZOOM CSC LENS OF THE YEAR

### Fujifilm XF 16-55mm f/2.8 R LM WR

DSLR users take the availability of fast, professional-quality, zoom lenses for granted, but CSC manufacturers are now starting to catch up. Recently we've tested a number of outstanding examples.

The winner, however, combines a build quality that makes it able to

withstand the harshest conditions with incredible image quality that asks for little sacrifice in comparison with the equivalent primes. It's bulky and expensive, but the Fujifilm XF 16-55mm f/2.8 R LM WR is probably the best CSC zoom we've seen yet.

## READER PRODUCT OF THE YEAR

### Nikon D5500

EVERY year we invite members of the *Amateur Photographer* community to cast their votes for their Product of the Year. This award is particularly coveted by camera makers because it is voted for by their real-world users.

This year we harnessed the awesome power of our 125,000 social media followers, and got more votes than ever before, encouraged by the lure of £500 worth of vouchers from Digital Depot.

From a diverse and eclectic shortlist, the winner by a wide margin is a camera that targets aspirational first-time DSLR owners with an excellent all-round package that offers great value for money. Its class-leading specification includes a 24.2-million-pixel DX-format sensor, 5fps continuous shooting, 39-point autofocus and a fully articulated touchscreen. The monocoque body design allows for a sculpted grip that feels great in your hand.

An engaging little camera that's clearly won the hearts of its users, the Nikon D5500 is a deserving winner of this award.



**Amateur Photographer**  
AWARD  
WINNER  
2016

Reader Product

## SOFTWARE OF THE YEAR

### DxO Optics Pro

WITH the ever-increasing use of tablets, the boundaries between apps and applications have become rather blurred, and this year AP decided to consider all software as a single category.

Currently, there's a lot of high-quality software available for all sorts of purposes, but the bread and butter for photographers is still the high-quality raw developer and image processor. Despite strong competition, there's still none better than DxO Optics Pro. It features optical corrections tailored to each camera and lens combination, class-leading PRIME noise reduction and superb output image quality.

Overall, DxO Optics Pro is excellent at its primary task: getting the very best from your raw images as quickly and as easily as possible.



**Amateur Photographer**  
AWARD  
WINNER  
2016

Software

#### Nominees

- DxO Optics Pro
- PaintShop Pro
- The Photographer's Ephemeris

## INNOVATION OF THE YEAR

### Sony 42.4-million-pixel BSI-CMOS full-frame sensor

#### Nominees

- Canon Blue Spectrum Reflective optics
- Leica 4.4-million-dot EyeRes viewfinder
- Sony 42.4-million-pixel BSI-CMOS full-frame sensor



**Amateur Photographer**  
AWARD  
WINNER  
2016

Innovation

ACCORDING to the late Steve Jobs, CEO of Apple, 'innovation is what distinguishes a leader from a follower', and the photographic industry has produced more innovation in the past decade than almost any other.

This is always a difficult category to judge due to the sheer diversity of the shortlist. Canon employed its new Blue Spectrum Reflective optics to great effect on its updated 35mm f/1.4 lens, virtually eliminating chromatic aberrations. The 4.4-million-dot EyeRes

electronic viewfinder used in the Leica SL is arguably the best viewfinder we've ever seen, and surely a glimpse into the future. But this year's winner is the world's first back-illuminated full-frame sensor, which combines astonishing resolution and dynamic range with sophisticated on-chip autofocus. Quite simply, it defines a new state of the art.

# PROFESSIONAL COMPACT SYSTEM CAMERA OF THE YEAR AND AP PRODUCT OF THE YEAR

## Sony Alpha 7R II

### CSC Nominees

- Leica SL (Typ 601)
- Sony Alpha 7R II
- Sony Alpha 7S II

AT THE rarefied top end of the market is a relatively new class of hugely impressive full-frame CSCs. These cameras can be, and are, used professionally and deliver results every bit as good as professional DSLRs.

One camera, however, stood out as the most technically innovative, and highly acclaimed of the year, offering exceptional image quality from a truly remarkable back-illuminated full-frame sensor. From the moment it was announced, it was clear that the Sony Alpha 7R II was something out of the ordinary, substantially improving on its predecessor in almost every imaginable way. As we've put it through its paces over the course of the year in several demanding shooting situations, it's continued to impress us time and time again.

In resolution terms, its 42.4-million-pixel full-frame sensor places it behind only the Canon EOS 5DS R, but this isn't the whole story by any means. The sensor also delivers extraordinary dynamic range, with raw images showing astonishing malleability in post-processing. High ISO performance is extremely impressive too, and the camera's low-light shooting credentials are further bolstered by in-body

stabilisation that works with every lens. Let's not forget the 399-point autofocus with on-chip phase detection, either.

In our review we said, 'If you bite the bullet and buy this you'll be the proud owner of one of the finest full-frame cameras available'. Because of this, the Sony Alpha 7R II is both our Professional Compact System Camera of the Year and the AP Product of the Year for 2016.



**Amateur  
Photographer  
AWARD  
WINNER  
2016**

**Product of the Year**

**Amateur  
Photographer  
AWARD  
WINNER  
2016**

**Professional Compact  
System Camera**



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Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

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## Image-quality concerns

**Q** I bought a Panasonic Lumix DMC-TZ60 for its 720mm equivalent zoom to take pictures of birds. I'd like to be able to see enough detail to identify the birds, but this is not happening.

To illustrate, see the photo of a skylark – probably – below. The first image is a down-sampled version of the in-camera JPEG to give a sense of scale of the bird at 720mm before it flies away. The second image is a full-resolution section from top to bottom after processing the raw file to maximise detail and minimise artefacts.

The lark is in a field of white stones, but they are represented as little rainbows. I've measured the stone lower right of the bird and the spread between red and blue is 12 pixels. Oddly, the spread and order of colours is the same at the top as at the bottom and middle of the image. If the problem were chromatic aberration, the order of colours would be inverted between top and bottom, and the spread would be greater at the edges. If fringing were an interpolation artefact from the Bayer sensor pattern, it shouldn't be more than 1 pixel.

I know about tripods and 1/f shutter speeds and don't believe camera shake is the problem. My 'proper' camera takes slides through prime lenses, so I'm used to high quality and wasn't expecting the same quality from an inexpensive compact. I was

expecting better resolution than I'm getting, though. Do you think this poor image quality is to be expected from this grade of camera or is it defective?

**Martin Welbank**

**A** Having used a TZ60 on a few occasions, I think your camera is performing less well than it should. Very small, long zooms such as this aren't renowned for high quality, but even so this looks below expectations. The odd chromatic aberration in this shot means the camera may have a misaligned lens.

To be honest, though, I think you're asking for a lot from such a small zoom. From the EXIF you're shooting at 1/125sec and ISO 125, and I think the image shows evidence of camera shake because of this; you'd probably be better off increasing the ISO by a stop or two. As the bird is very distant and only around 50 pixels tall in the image file, you're unlikely to pick out much detail at this size on a small image sensor. There are also potential issues with haze and focus. Finally, the bird is overexposed and close to clipping to white.

So, your camera probably isn't working as well as it should, but even if it were, I'm not convinced you'd get satisfactory results for such a long shot. You'd probably need a larger camera with a longer lens, or a larger sensor.

**Andy Westlake**



## Small and fast

**Q** I am fascinated by the way some small cameras can capture so many frames in a single second. Please could you advise on options to consider if I want a frame rate of around 60fps or more, using a telephoto lens, 300mm or a full-frame equivalent? The set-up is designed for freezing action, such as birds in flight.

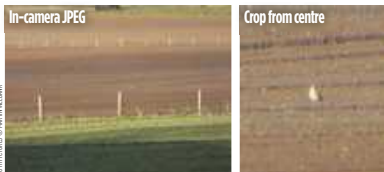
**Tom Latcham**

**A** If these are your requirements, then at first sight there's really only one choice – the Nikon 1 system. The latest models have hugely impressive specs: for example, the £299 Nikon 1 J5 offers 60fps continuous shooting at full resolution from its 20.8-million-pixel CX format (1in) sensor. With its 2.7x crop, the matched 1 Nikkor 30–110mm f/3.8–5.6 lens offers an 80–300mm equivalent range for just £180. On paper this appears to fit your requirements pretty well.

So what's the catch? Well, you won't get continuous autofocus at 60fps, which you'll need for shooting birds in flight. For that, you'll have to shoot at a rather slower (although still very impressive) 20fps. Also, the 1 J5 has no electronic viewfinder, which is near-essential when shooting with long lenses, and to get one you'll need to buy the higher-end 1 V3, which costs £750. Also, in practice, even a 300mm equivalent lens is rather short for shooting birds in flight, and while Nikon also makes the 1 Nikkor 70–300mm f/4.5–5.6 lens (190–810mm equivalent), it costs £720. Alternatively, you can use Nikon F-mount lenses, but this requires the £230 FT1 mount adapter, so the costs add up quickly.

Nikon's 1-system cameras were originally designed for casual users rather than serious photographers, and as a result even the most recent models have simplified interfaces that can be frustrating to use. However, if you can live with their quirks, they can give impressive results. Indeed, some professional sports photographers have been known to bolt them onto the back of their long telephoto Nikkors to get unbeatable reach.

**Andy Westlake**



Martin Welbank's images taken with his Panasonic Lumix DMC-TZ60



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# My life in cameras

AP's technical editor recalls his camera-owning history as well the decision behind his current kit of choice

## Andy Westlake



Andy joined *Amateur Photographer* as technical editor in 2014. In his previous career he was a research scientist, which stood him in good stead when he joined dpreview.com in 2007 to test lenses and, later,

cameras. A landscape photographer at heart, he still can't quite believe he's paid real money to play with, and then write about, the latest and greatest photographic kit.

**1996 Olympus 35RC**  
My first camera was a Canon EOS 1000 film camera, but I soon discovered I didn't want to carry an SLR all the time so I added a couple of compact cameras to my kit. One of my favourites was the petite Olympus 35RC rangefinder with a sharp 42mm f/2.8 lens, which showed me the value having a small camera that still offered some real creative control. I bought it second-hand and used it to shoot black & white film.



**2001 Canon PowerShot G2**  
This was my first digital camera, bought for the princely sum of £650. I loved its fast f/2-2.5 35-105mm equivalent zoom lens, fully articulated screen and ability to shoot raw files. Being able to adjust ISO on a shot-by-shot basis was a revelation, even though it maxed out at just ISO 400. I used it for the shot top right, with an infrared filter over the lens.



© MATT WATKINS

**2006 Canon EOS 5D**  
I owned a couple of the early APS-C DSLRs, but was never very happy with them, especially the limited choice of properly matched lenses at the time. The Canon EOS 5D took things to a different level, with its full-frame sensor giving among the highest resolution and best high ISO performance for its time. I found I could also shoot with shallow depth of field, with the Canon EF 100mm f/2 being one of my favourite lenses for this purpose.



**2010 Panasonic Lumix DMC-GF1**  
This was the first mirrorless camera that really made sense to me. With its 20mm f/1.7 pancake lens, it reminded me of the Olympus 35RC, giving near SLR-level image quality and full manual control in a much smaller size. My original aim was to couple it with a few small primes, but over time my Micro Four Thirds kit grew. I still have the GF1, now converted to shoot in infrared.



**2015 Olympus OM-D E-M5 II**  
My current personal camera is a modern technological masterpiece, which I bought soon after I reviewed it for AP, having previously owned the original E-M5. It has an excellent viewfinder, superb in-body image stabilisation that goes a long way to making up for the relatively small Four Thirds sensor, and it uses small, high-quality lenses. I doubt I'll ever buy a DSLR again.



## BLAST FROM THE PAST

### Mamiya C3

Ivor Matanle takes a look at the still-reliable Mamiya C3

LAUNCHED 1963

**PRICE AT LAUNCH** £99 19s 3d (E99.96) in Westminster Photographic advertisement, AP 7 April 1965

**GUIDE PRICE TODAY** £160-£200 with 80mm f/2.8 or 105mm f/3.5 lens

IN 1962/63, the announcement of the crank-wind Mamiyaflex C3 eliminated the doubts of photographers accustomed to the crank wind of the Rolleiflex and suspicious of the knob-wind Mamiyaflex C2. The Mamiyaflex C3 added not only crank wind but also automatic exposure counter reset and double-exposure prevention, neither of which was present on a C2. You still had to cock the shutter manually after you'd wound on the film – a practice alien to the Rolleiflex user. The C3 also had new styling and somehow looked more 'professional' than the earlier cameras. The textured rubber finish on the body is virtually indestructible. A good C3 is still a great camera capable of excellent results.

**What's good** High optical quality, especially from the 100mm f/3.5 lens. Excellent range of interchangeable lenses from 55-250mm.

**What's bad** Need to cock the shutter after winding on.

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### Professor Newman on...

# Industrial design

What messages are manufacturers sending out with the visual styling of their new models?

One side of product development that often seems to be ignored is industrial design. I frequently see comments based on a tacit assumption that the cameras we see today are entirely the product of engineers.

In a world where the way a product looks and feels probably has as large an effect on its sales success as its functionality, it would be surprising if manufacturers did not pay at least as much attention to this aspect of a product as they did to its internal engineering.

Recently I was looking in a shop window where a Nikon D7000 was displayed next to a D7100. When placed side by side, the detailed differences in the styling were very apparent, with the D7100 faithfully following the styling cues from the D4, the more rounded look compared to the D3 generation with bevelled edges.

Looking at the new D500, it is clear that the designers have tried to ensure a family similarity to the D5, which, in turn, has been endowed with new styling cues to differentiate it from the D4

generation. The most noticeable of these is the 'scalloped' edges of the prism housing, and reduced 'hunched' shoulders than the earlier camera, plus a more pronounced top to the grip. In the case of the D500, clearly what was in the designers' minds was underlining the impression that this is a 'mini D5', a message that Nikon's publicity has emphasised.

#### Heritage lines

Another message that seems to be popular these days is making a link to famous cameras of the past. Nikon has played this game with the Df, a camera that looks like a swollen Nikon FE, while Fujifilm has made its mark with a range of cameras unashamedly echoing classic SLRs and rangefinder cameras. Olympus has 'double dipped' this trend. First, it styled its first series of electronic viewfinder compact-system cameras making obvious reference to its famous OM range

of film SLRs, underlining this by giving the cameras the designation 'OM-D'. Now, with its latest offering, Fujii has revived another old Olympus name, the Pen-F. To date, Olympus has used the name Pen for its line of cameras that rely on the rear LCD as a viewfinder. The Pen-F has a built-in eye-level electronic viewfinder.

It has been styled to resemble the Olympus Pen-F of 1963, Olympus's first SLR camera, made when Olympus was still exclusively a half-frame camera company. The Pen-F had a number of unusual features, one of which was a Porro-prism viewfinder, which lacked the usual SLR hump. Olympus re-used this idea for the E-300 DSLR. The new Pen-F, with its electronic viewfinder, has no prism, but the 'humpless' look contrasts nicely with the pentaprism hump so carefully recreated in the OM-D series.



Olympus has recently revived the styling of its original 1963 Pen-F design

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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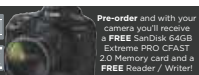
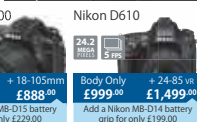
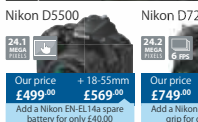
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	16-30mm f/2.8 ZA ZOOM	<del>£619.00</del>	16-30mm f/2.8 ZA ZOOM	<del>£619.00</del>		50mm f/1.8 DT	<del>£149.00</del>
	24-70mm f/4E Vario-Tessar T*	<del>£805.00</del>	24-70mm f/4E Vario-Tessar T*	<del>£805.00</del>		16-50mm f/2.8 Carl Zeiss T*	<del>£1,399.00</del>
	50mm f/1.8 OSS	<del>£199.00</del>	24-240mm f/3.5-6.3 FE OSS	<del>£749.00</del>		11-18mm f/4.5-5.6 DT	<del>£59.00</del>
	50mm f/1.8 FE Sonnar T* ZA	<del>£619.00</del>	28-135mm f/3.5-5.6 FE OSS	<del>£449.00</del>		20-200mm f/2.8 Carl Zeiss T*	<del>£1,799.00</del>
	90mm f/2.8 Macro G FE OSS	<del>£1,899.00</del>	28-135mm f/4E G FE PZ OSS	<del>£1,899.00</del>		24-70mm f/2.8 G Carl Zeiss T*	<del>£1,799.00</del>
	16-18mm f/4.0 OSS	<del>£239.00</del>	28-135mm f/4E G FE PZ OSS	<del>£1,899.00</del>		24-70mm f/2.8 G Carl Zeiss T*	<del>£1,799.00</del>
	16-18mm f/4.0 OSS	<del>£239.00</del>	28-135mm f/4E G FE PZ OSS	<del>£1,899.00</del>		24-70mm f/2.8 G Carl Zeiss T*	<del>£1,799.00</del>
	16-18mm f/4.0 OSS	<del>£239.00</del>	28-135mm f/4E G FE PZ OSS	<del>£1,899.00</del>		24-70mm f/2.8 G Carl Zeiss T*	<del>£1,799.00</del>

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In stock at £579.00

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 8mm f/3.5 Cx Fisheye EX DG £599.00  
 15mm f/2.8 DG Freepe EX DG £499.00  
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 20mm f/1.4 DG HSM £629.00  
 24mm f/1.4 DG HSM £599.00  
 30mm f/1.4 DG HSM Canon £299.00  
 30mm f/2.8 £119.00  
 35mm f/1.4 DG HSM £119.00  
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**Samyang 14mm f/2.8**

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Body £499 +16-50XC £549 +18-55XF £724



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27mm f2.8	£292
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35mm f2 WR	£299
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40-150mm f4-5.6	£149
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#### NIKON D5500 WITH 18-55MM VR II

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### TOP LENSES

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#### NEW 500MM F/4E FL ED VR AF-SE

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#### NIKON 1 J5

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#### EF 16-35MM F/2.8E USM

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#### EF 11-24MM F/4E USM

#### EF 11-24MM F/4E USM

#### EF 11-24MM F/4E USM

#### EF 11-24MM F/4E USM

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#### EF 11-24MM F/4E USM

#### EF 11-24MM F/4E USM

#### EF 11-24MM F/4E USM

#### EF 11-24MM F/4E USM

#### EF 100-400mm F/4.5-5.6E USM

#### EF 100-400mm F/4.5-5.6E USM

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## Bronica ETRSi/S

ETRS Complete + AE Prism	E = E239
ETRS Complete + Prism	E = E238
ETRS Body Only	E = E59
ETR Body Only	E = E79
30mm F3.5 PE Fisheye	E = E399
40-16mm F4.5-PE	E = E159
50mm F4.5 PE	E = E159
75-14mm F4.5 PE	E = E599
150mm F3.5 E	As Seen / E = E29
150mm F3.5 E	E+ / E= E719 E249
150mm F4 E	E = E39
180MM F4.5 PE	E = E39
200mm F3.5 E	E+ / Unused D9 = E199
200mm F5.6 E	E = E39
250mm F5.6 E	As Seen / E = E719 E219
250mm F5.6 PE	E = E39
120 E Mag	E = E39
120 E Mag	E = E59
220 E Mag	E = E229
Polaroid E	E = E229
AES Meter Prism	E = E39
Rotary Finder E	E+ = E59 E79
Extension Tube E14	E+ / Unused D9 = E39
Motometer E	E = E39
Pro Shade E	E = E25

## Bronica GS1

GS1 Complete + AE Prism	E+ £389 - £449
250mm F5.6 PG	E++ £199
GS 120 Magazine	E+ £39
Polaroid Mag G	E+ / E++ £26 - £39

## Bronica SQA/All

SOB Complete + exp.	E++ E299
135mm F4 PS.	E++ E299
150mm F4 PS.	E+ / E++ E99 - E125
250mm F5.6 S.	E++ E145
500mm F8 S.	E+ E299
AE Prism Finder S.	E+ E78
CDS MF Finder S.	Exc / E+ E48 - E56
Prism Finder S.	As Seen E29
Prism Finder SQW.	Exc E48
Proshade S.	E++ / Mint E29 - E39
SDA 120 Mag.	E+ E78
SDA 220 Mag.	E+ E15
SDA 220U Mag.	E+ E78
SQW 120 Mag.	E++ / Mint E29 - E79
SQW 120 Mac.	E++ E48

Canon EOS

EOS 1V Body Only	E+ £329
EOS 1 + E1 Booster	As Seen £759
EOS 1 Body Only	E+ £89
EOS 3 Body Only	E+ £99
EOS 30 Body Only	E++ £99 - £119
EOS 30 Date Body Only	E+ £69
EOS 30E Body Only	As Seen £39
EOS 30V Body Only	E+ £59
EOS 5 + V5-10 Grip	E+ £49 - £59
EOS 5 Body Only	E+ £59
EOS 50E + 500mm F8	E+ £29

[illegible]

Enrica ETR5/S					
ETRS Complete + AE Prism	E = £239	35-350mm F3.5 5.6 L USM	Exc/ E = £499 - £549		
ETRS Complete + Prism	E = £239	40mm F2.8 STM		Mint - \$99	
ETRS Body Only	E = £159	40mm F2.8 STM		E = £349	
ETRS Body Only	E = £179	50mm F1.0 L USM		Mint - \$2,999	
20-35mm F2.8 Pefish	E = £389	50mm F1.2 L USM		E = £799 - £869	
45.00mm F4.5.6 PE	E = £399 - £449	50mm F1.4 USM		E = Mint - £719 - £119	
50mm F2.8 PE	E = £199	50mm F1.8 EF Macro		E = £349	
70-140mm F4.5 PE	E = £199	50.00mm F3.5 5.6 EF I		Unused - \$109	
100mm F4.5 PE	E = £399	50.00mm F4.5 5.6 USM		E = \$59	
150mm F3.5 PE	E = \$299 - £199	50.00mm F4.5 5.6 USM II		E = \$399	
150mm F3.5 PE	E = £119 - £149	60.00mm F4.5 5.6 EFPS II		E = £389 - \$59	
150mm F4.5 PE	E = £49	50.00mm F4.5 6.8 STM		Mint - \$14	
180mm F4.5 PE	E = £159	60mm F2.8 EF Macro		E = £229	
200mm F4.5 PE	E = £199 - £299	70-200mm F2.8 L IS USM II		E = £1,149	
200mm F4.5 PE	E = £199 - £299	70.00mm F4.1 L IS USM		E = £379 - £599	
250mm F5.6 PE	E = £89	70.00mm F4.1 L USM		E = Mint - £299 - £349	
250mm F5.6 PE	E = £179 - £229	70.00mm F4.6 5.6 USM		E = £119	
250mm F5.6 PE	E = £89	70.00mm F4.6 5.6 L USM		E = £299	
120 E Mag	E = £35	70.00mm F4.5 5.6 DOO USM		E = Mint - £299 - £369	
120 E Mag	E = £35	70.00mm F4.5 5.6 USM		E = Mint - £199 - £219	
120 E Mag	E = £15	70.00mm F4.5 5.6 USM III		E = £199 - £279	
PowerShot Mag E	E = £25	80.00mm F2.8 L IS USM		E = \$249 - £269	
AEI Meter	E = £39	80.00mm F4.5 5.6 EF I		E = £49	
Rotary Printer E	E = £399 - £799	80.00mm F4.5 5.6 EF II		E = £49	
Canon T40 E	E = £199 - £279	80.00mm F4.5 5.6 EF II		E = £49	
Motoroliner E	E = £25	85mm F1.2 L USM Mtl		E = Mint - £399 - £599	
Pro Shade E	E = £25	100mm F2 USM		E = £199	

<b>Bronica GS1</b>	100mm F2.8 USM Macro	E+ £249
	100-300mm F4.5-6.6 Macro	E++ £89
GS1 Complete + AE Prism	100-400mm F4.5-6.6 L IS USM	E+ £629 - £679
250mm F5.6 PG	300mm F4 L IS USM	E+ / E++ £549 - £689
GS 120 Magazine	300mm F4 L USM	E+ £449
Polaroid Mag G	400mm F2.8 L IS USM	E+ £419

## Bronica SQA/All

300M Capex + Corp.	E++ E2290	600mm F4 USM	E++ E2955
500mm F4 PS	E++ E2955	600mm F5.6 L USM	Mn++ E745
160mm F4 PS	E++ E2955	Corax 30-100mm F4.5 USM	E++ E296
200mm F5.6 S	E++ E1490	Corax 10-100mm F3.4-5.6 USM	E++ E448
500mm F5.6 S	E++ E1490	Corax 10-100mm F4 USM	E++ E748
AP Plan Finder S	E++ E719	Sigma 10-20mm F2.8 EX DC HSM	E++ E749
CD5 MF Finder S	Exc E+ E48- E59	Sigma 17-50mm F2.8 DC C/S HSM	E++ E749
Plan Finder S	As Seen 220	Sigma 24-70mm F2.8 EX DG HSM	E++ E389
Plan Finder S	Exc E48	Sigma 28mm F1.8 EX HSM	Unseen E99
Proshad S	E++ Mn+ E26- E39	Sigma 70mm F2.8 EX DG Macro	E++ E119
SQA 120 Mag	E++ E39	Sigma 70-200mm F2.8 EX DC Macro	Mn+ E289
SQA 220 Mag	E++ E15	Sigma 70-200mm F2.8 EX DC Macro	E++ E749
SQA 220 Mag	E++ E75	Sigma 70-210mm F2.8 APO HSM	E++ E119
SQA 120 Mag	E++ Mn+ E39	Sigma 70-300mm F4.5 APO HSM	E++ E48
SQA 120 Mag	E++ E48		E++ E48

Canon EOS

EOS V1 Body Only	E+ £320	Sigma 105mm F2.8 EX DG Macro	E+ £174
EOS V1 + IS Booster	As Seen £770	Sigma 30mm F2.8 EX DG OS HSM	E+ £149
EOS 5 Body Only	E+ £390	Sigma 135mm F4.5-5.6 APO DG HSM	E+ £375
EOS 5 Body Only	E+ £390	Sigma 135mm F4.5-5.6 APO DG HSM	E+ £375
EOS 30 Body Only	E+ £199	Sigma 45mm F2.8 EX DG OS HSM	E+ £175
EOS 30 Body Only	E+ £199	Sigma 105mm F5.6 EX APO DG OS HSM	E+ £435
EOS 30 Date Body Only	E+ £199	Sigma 120mm F2.8 EX DG Macro HSM	E+ £349
EOS 30 Body Only	As Seen £320	Sigma 115mm F2.8 EX DG OS HSM	E+ £149
EOS 300 Body Only	E+ £350	Sigma 30mm F2.8 EX	Unused £299
EOS 300 Body Only	E+ £350	Sigma 30mm F2.8 EX	Unused £299
EOS 5 Body Only	E+ £390	Sigma 30mm F2.8 APO EX DG HSM	E+ £1549
EOS 500 + 500mm F8	E+ £250	Sigma 30mm F4.5	E+ £149

[illegible]

1x Axx Eto Converter	Ew-E39
1x 1x5 Converter	Ew-E39
1x 2x2 Converter	Ew-E39
1x 3x3 Converter	Ew-E39
1x 4x4 Converter	Ew-E39
1x 5x5 Converter	Ew-E39
1x 6x6 Converter	Ew-E39
1x 7x7 Converter	Ew-E39
1x 8x8 Converter	Ew-E39
1x 9x9 Converter	Ew-E39
1x 10x10 Converter	Ew-E39
1x 11x11 Converter	Ew-E39
1x 12x12 Converter	Ew-E39
1x 13x13 Converter	Ew-E39
1x 14x14 Converter	Ew-E39
1x 15x15 Converter	Ew-E39
1x 16x16 Converter	Ew-E39
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1x 66x66 Converter	Ew-E39
1x 67x67 Converter	Ew-E39
1x 68x68 Converter	Ew-E39
1x 69x69 Converter	Ew-E39
1x 70x70 Converter	Ew-E39
1x 71x71 Converter	Ew-E39
1x 72x72 Converter	Ew-E39
1x 73x73 Converter	Ew-E39
1x 74x74 Converter	Ew-E39
1x 75x75 Converter	Ew-E39
1x 76x76 Converter	Ew-E39
1x 77x77 Converter	Ew-E39
1x 78x78 Converter	Ew-E39
1x 79x79 Converter	Ew-E39
1x 80x80 Converter	Ew-E39
1x 81x81 Converter	Ew-E39
1x 82x82 Converter	Ew-E39
1x 83x83 Converter	Ew-E39
1x 84x84 Converter	Ew-E39
1x 85x85 Converter	Ew-E39
1x 86x86 Converter	Ew-E39
1x 87x87 Converter	Ew-E39
1x 88x88 Converter	Ew-E39
1x 89x89 Converter	Ew-E39
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1x 100x100 Converter	Ew-E39
1x 101x101 Converter	Ew-E39
1x 102x102 Converter	Ew-E39
1x 103x103 Converter	Ew-E39
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1x 106x106 Converter	Ew-E39
1x 107x107 Converter	Ew-E39
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1x 110x110 Converter	Ew-E39
1x 111x111 Converter	Ew-E39
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1x 114x114 Converter	Ew-E39
1x 115x115 Converter	Ew-E39
1x 116x116 Converter	Ew-E39
1x 117x117 Converter	Ew-E39
1x 118x118 Converter	Ew-E39
1x 119x119 Converter	Ew-E39
1x 120x120 Converter	Ew-E39
1x 121x121 Converter	Ew-E39
1x 122x122 Converter	Ew-E39
1x 123x123 Converter	Ew-E39
1x 124x124 Converter	Ew-E39
1x 125x125 Converter	Ew-E39
1x 126x126 Converter	Ew

### Digital Mirrorless

[illegible]

## ny NEX3 + 18-55mm

Lenses		
1mm F2.8 F	E++	E++ 6449
50mm F3.5-5.6 OIS XC	E++	+/- Mire-2109-1279
50mm F2.8 A/F	E++	+/- Mire-1129-1129
15mm F2.8 R	E++	E++ 6178
14mm F1.4 R/F	E++	+/- Mire-1489
1mm F2.8 F	E++	+/- Mire-6479
15mm F2.8 R	E++	E++ 6239-1279
200mm F3.5-5.6 OIS XF	E++	+/- Mire-6399-1399
14mm F2.8 XF Macro	E++	E++ 2279-1289
15mm F2.8 R	E++	+/- Mire-1389
15mm F2.8 F Tout X	E++	+/- Mire-6299-1389
<b>IRds Lenses</b>		
1mm F4.4m F4 ED Zuko	E++	E++ 6599
1mm F4.4m F3.5 FmEYE Zuko D	M3	M3 649
9mm F4.4m F4.6 E Zuko	E++	E++ 6229
12mm F4.4m F4.6 E X DC HBA	E++	E++ 6179
11mm F2.2m F2.8-3.5 Zuko	E++	E++/ Mire-6249-1209
12mm F2.8m F4.6 ED S/WD	E++	E++ 6299-1349
12mm F1.5m F3.5-5.6 Asph	E++	E++ 6599
14mm F2.8 F S/WD	E++	E++ 6499
14mm F3.5-5.6 E Zuko	E++	E++ 6199

Hyposonic 14-50mm F3.8-5.3 O/S Asph.	E++ E149
Hyposonic 14-54mm F2.8-5.1 Zuko	E++ E149
Hyposonic 14-54mm F2.8-5.3 Zuko	E+ / E++ E139, E149
Hyposonic 18-180mm F3.5-6.3 Zuko	E++ E249
Hyposonic 25mm F1.4 Summilux D	E++ E259
Hyposonic 25mm F2.8 Zuko	E++ E139
Hyposonic 35mm F3.5 Macro Zuko	E++ / Min E39, E129
Hyposonic 40-150mm F4-5.6 ED Zuko	E+ / E++ E45, E49
Hyposonic 50-200mm F2.8-5.3 SWD	E++ E479
Hyposonic 50-200mm F2.8-5.3 Zuko	E+ / E++ E139, E369
Hyposonic 50mm F2 ED Macro Zuko	E++ E249, E269
Hyposonic 70-200mm F2.8 Apo EX HSM	Min E399
Hyposonic 70-300mm F4-5.6 ED Zuko	Min E199
Hyposonic EC14 Zuko Tele Converter	Min E199
Hyposonic EC20 2x Tele Converter	Min E249

### Micro 4/3rds Lenses

[illegible]

### Many NEX Lenses

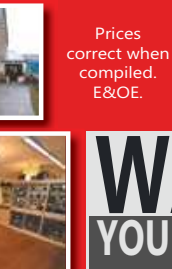
40mm F4 E OSS	E++ E449
50-50mm F3.5-5.6 PZ OSS	Mini E345
6-70mm F4 ZA OSS	Mini E449
50mm F2.8 E + VCL-ECU1 Wide Conv	Mini E131
50mm F2.8 Nax Lens	Mini E39
80-200mm F3.5-4.3 OSS	E++ E369
80-55mm F3.5-5.6 (NEX)	E E35
80-55mm F3.5-5.6 OSS	Mini E38
4-70mm F4 FE ZA OSS	Mini E629 / E659
50mm F1.8	Mini E389 / E359
50-210mm F4.5-6.3 OSS	E++ / Mini E119 / E129
200-400mm F4 G OSS FE	Mini E349
50mm Baby 50mm F1.6 Velvet	Mini E299
Sigma 19mm F2.8 DN	Mini E89
Canon 18-200mm F3.5-6.3 Di III VC	E++ E250
55-32mm F2 Loxia	Mini E74

## Digital SLR Camera

[illegible]

**The Kirk Wester Balblair Beauty Inverness IV4 7BO**





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FORMAT, LARGE  
FORMAT, DIGITAL

[illegible]

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 <p><b>D500</b> Body <b>£1729</b> NEW D500 Body £1729</p> <p>20.9 megapixels 10.0 fps 1080p movie mode</p>	 <p><b>D5500</b> Body <b>£499</b> D5500 Body £499</p> <p>24.2 megapixels 5.0 fps 1080p movie mode</p>	 <p><b>D7100</b> From <b>£589</b> D7100 Body £589 D7100 + 18-105mm VR £799</p> <p>24.1 megapixels 6.0 fps 1080p movie mode</p>	 <p><b>D7200</b> From <b>£749</b> D7200 Body £749 D7200 + 18-105mm £919</p> <p>24.2 megapixels 6.0 fps 1080p movie mode</p>
<p>D3200 Body £237 D3200 + 18-55mm F3.5-5.6 VR II £279</p>	<p>D5300 Body £389 D5300 + 18-55mm VR II £449 D5300 + 18-140mm VR £599</p>	<p>CUSTOMER REVIEW: D7100 Body ★★★★★ "Quality bit of kit love it!" Fang - Worwickshire</p>	<p>Read our D7200 review on our blog at <a href="http://wex.co.uk/blog">wex.co.uk/blog</a></p>
 <p><b>D610</b> From <b>£999</b> D610 Body £999 D610 + 24-85mm £1499</p> <p>24.3 megapixels 6.0 fps 1080p movie mode Full Frame CMOS Sensor</p>	 <p><b>D750</b> From <b>£1396</b> D750 Body £1396 D750 + 24-85mm £1716 D750 + 24-120mm £1979</p> <p>24.3 megapixels 6.5 fps 1080p movie mode Full Frame CMOS Sensor</p>	 <p><b>D810</b> From <b>£2349</b> D810 Body £2349 D810A Body £2699</p> <p>36.3 megapixels 5.0 fps Full Frame CMOS Sensor</p>	 <p><b>D5</b> Body <b>£5199</b> NEW D5 Body £5199</p> <p>20.8 megapixels 12.0 fps Full Frame CMOS Sensor</p>
	<p>Read our D810 review on our blog at <a href="http://wex.co.uk/blog">wex.co.uk/blog</a></p>	<p>CUSTOMER REVIEW: D5 Body ★★★★★ "Spectacular Camera" Charlie Dett - Hertfordshire</p>	

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

 <p><b>A7R II</b> £2599 A7R II Body £2599 A7S II Body £2495 A7R Body £899 A7 II Body £1179 A7S Body £1599</p> <p>42.4 megapixels 5.0 fps 4K Video</p>	 <p><b>A6300</b> From <b>£999</b> NEW A6300 Body £999 NEW A6300 + 16-50mm £1099 A6000 Body £489 A6000 + 16-50mm PZ £489</p> <p>24.0 megapixels 11.0 fps 1080p movie mode</p>	 <p><b>A68</b> From <b>£479</b> NEW A68 Body £479 NEW A68 + 18-55mm £549 A77 II Body £764 A77 II + 16-50mm £1199 A58 + 18-55mm + 55-200mm £399</p> <p>24.0 megapixels 0 fps 1080p movie mode</p>	 <p><b>GH4</b> From <b>£849</b> GH4 Body £849 GH4R Body £1049 GH4R Inc. £100 Cashback*</p> <p>16.05 megapixels 12.0 fps 4K Video</p>
<p>RECOMMENDED LENSES: NEW Sony FE 85mm F1.4 G £1499 NEW Sony FE 24-70mm F2.8 G £1799 Sony FE 24-70mm F4.0 ZA OSS ZA Vario-Tessar Carl Zeiss** £799 Sony FE 70-200mm F4.0 G OSS £1499</p>	<p>RECOMMENDED LENSES: Sony 70-400mm F4-5.6 G SSM II £1508 Sony 70-300mm F4.0-5.6 G SSM £689 Sony 28-75mm F2.8 SAM £469 Sony 35mm F1.8 DT SAM £149</p>	<p>RECOMMENDED LENSES: Sony 70-400mm F4-5.6 G Micro Four Thirds lens £229 Panasonic 100-300mm F4.0-5.6 LUMIX G Vario Lens - Micro Four Thirds Fit £279 Panasonic 45-175mm F4.0-5.6 LUMIX G X Vario Micro Four Thirds Lens £279 Panasonic LUMIX 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds Lens £169</p>	<p>RECOMMENDED LENSES: Sony 70-400mm F4-5.6 G Micro Four Thirds lens £229 Panasonic 100-300mm F4.0-5.6 LUMIX G Vario Lens - Micro Four Thirds Fit £279 Panasonic 45-175mm F4.0-5.6 LUMIX G X Vario Micro Four Thirds Lens £279 Panasonic LUMIX 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds Lens £169</p>

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EF 24mm f2.8 Pancake	£127
EF 28mm f1.8 USM	£345
EF 16-35mm f4 L IS USM	£682
EF 40mm f2.8 STM	£118.97
EF 70-200mm f4 L IS USM	£795
EF 50mm f2.5 Macro Lens	£201
EF 55-250mm f4.5-6.3 IS STM	£200
EF 60mm f2.5 USM Macro	£305
EF 300mm f4.0 L IS USM	£959
EF 11-24mm f4.0 USM	£377
EF 15-85mm f3.5-5.6 IS USM	£509
EF 17-55mm f2.8 IS USM	£519
EF 18-55mm f3.5-5.6 IS STM Lens	£169
EF 18-135mm f3.5-5.6 IS STM	£285
EF 18-200mm f3.5-5.6 IS	£356
EF 24-70mm f2.8 L IS USM II	£1400
EF 28-135mm f3.5-5.6 IS USM	£369
EF 70-200mm f2.8 L IS USM II	£1499
EF 70-300mm f4.0-5.6 L IS USM	£876
EF 100-400mm f4.5-6.3 L IS USM II	£1799
EF 15-18mm f4.5-5.6 IS STM	£179
EF 55-250mm f4.5-5.6 IS STM	£200
EF 18-300mm f2.8 L IS USM II	£1060
EF 24-70mm f4 L IS USM	£675
EF 50mm f1.8 STM	£97
EF 100-400mm f4.5-6.3 L IS USM	£1795
EF 55-250mm f4 L IS USM	£1799



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10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED	£1199
20mm f1.8 G S-ED	£79
24mm f1.4 G AF-ED	£1572
28mm f1.8 G AF-S	£495
35mm f1.8 G AF-S	£369
40mm f2.8 G AF-S DX Micro	£209
45mm f2.8 D PC-E Micro	£1393
50mm f2.8 G AF-ED Micro	£439
60mm f2.8 D AF Micro	£368
58mm f1.8 G AF-S	£1349
85mm f1.8 G AF-S	£399
105mm f2.8 G AF-S VR IF ED Micro	£659
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0E AF-S PF ED VR	£1499
NEW 500mm f4.0E FL AF-S ED VR	£8149
NEW 600mm f4.0E FL AF-S ED VR	£9649
NEW 400mm f3.5-5.6 G AF-S DX	£639
14-24mm f2.8 G AF-S	£1425
NEW 16-80mm f2.8-4.0 G AF-S DX VR	£869
16-85mm f3.5-5.6 G ED AF-S DX VR	£429
17-55mm f2.8 G ED AF-S IF	£579
18-35mm f3.5-5.6 G AF-S ED	£49
18-105mm AF-S DX f3.5-5.6 G ED VR	£195
18-140mm f3.5-5.6 G ED AF-S DX VR	£429
18-200mm f3.5-6.3 G ED AF-S DX VR II	£549
18-300mm f3.5-5.6 G ED AF-S VR	£669
24-70mm f2.8 G ED AF-S	£1199
24-65mm f3.5-5.5 AF-S G ED VR	£375
24-120mm f4.0 G AF-S ED VR	£849

28-300mm f3.5-5.6 G ED AF-S VR	£649
55-200mm f4.0-5.6 G ED AF-S VR II	£254
55-300mm f4.5-5.6 G ED AF-S DX VR	£269
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S VR	£425
80-400mm f4.5-6.3 G ED AF-S VR	£1799
NEW 24-70mm f2.8 AF-S ED VR	£1849
NEW 200-500mm f5.6E AF-S ED VR	£1179
NEW 24mm f1.8G AF-S ED	£625

150-600mm f5.6-6.3 G DG OS HSM	£739
24-35mm f2 DG HSM A.	£699

## TAMRON

TAMRON LENSES - with 5 Year Warranty

180mm f3.5 D SP AF Macro	£579
10-24mm f3.5-4.5 Di II SP AF ASP IF	£349
15-30mm f2.8 SP Di VC USD	£849
16-300mm f3.5-6.3 Di II VC PZD Macro	£349
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£679
28-300mm f3.5-6.3 Di VC PZD	£529
70-200mm f2.8 Di VC USD	£929
150-600mm f5.6-6.3 SP Di VC USD	£799
18-200mm f3.5-6.3 Di II VC	£169

## SIGMA

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£299
35mm f1.4 DG HSM	£599
50mm f1.4 DC DG HSM	£319
70mm f2.8 EX DG Macro	£351
85mm f1.4 EX DG HSM	£619
105mm f2.8 APO EX DG OS HSM Macro	£329
150mm f2.8 EX DG OS HSM Macro	£649
8-16mm f4.5-6.3 DC HSM	£499
10-20mm f3.5 EX DC HSM	£329
12-24mm f4.5-5.6 EX DC HSM II	£529
17-70mm f2.8-4.0 DC OS HSM	£319
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC Macro OS HSM	£279
18-300mm f3.6-6.3 DC	£349
Macro OS HSM	£349
24-70mm f2.8 IF EX DG APO HSM	£549
50-150mm f2.8 EX DG APO HSM	£739
70-200mm f2.8 EX DG OS HSM	£729
100-300mm f2.8 OS	£2499
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
150-600mm f5.0-6.3 S DG OS HSM	£1199
24mm f1.4 DC HSM II	£699

For Canon-fit Tamron,  
Sigma or Samyang lenses,  
visit our website

## Photo Bags & Rucksacks



### Whisper BP 350 AW Backpack

Perfect for carrying a DSLR with lens attached, an additional lens, flash, accessories, a 24hr hydration bladder (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.

Whisper: BP 350 AW	£257
BP 450 AW	£286

### Photo Sport BP 200 AW Backpack

Photo Sport BP: with lens attached, an additional lens, flash, accessories, a 24hr hydration bladder (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.

Photo Sport BP: BP 200 AW	£147
BP 300 AW	£188



### Manfrotto Pro Light 3N1 Backpacks

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached. 3 additional lenses, a flashgun and a Polaroid.

3N1-25	£99
3N1-35	£119



### Anvil Slim Professional Backpack

Anvil Slim: £189.99  
Anvil Super: £189.99  
Anvil Pro: £209.99



### Hadley Pro Original Khaki

Camel/Leather: Khaki, Black  
Fibre/Leather: Khaki, Khaki, Sage, Black, Digital, Small, £109  
Large, £154  
Pro Original, £169

## Computing



### Pixma Pro 100S

Pixma Pro 10S: £375  
Pixma Pro 1: £525  
Pixma Pro 1: £629

Intuos Pro Professional Pen and Touch Tablet	£162
Small	£121
Medium	£242
Large	£325

## Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website



### PowerShot G5 X

16.1 megapixels  
65x optical zoom  
1080p movie mode

PowerShot G5 X	£579
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### PowerShot G7 X

20.2 megapixels  
4.2x optical zoom  
1080p movie mode

PowerShot G7 X	£372
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### PowerShot G9 X

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

PowerShot G9 X	£379
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## RICOH

### WG-30 Red or Black

16.0 Megapixel with fixed 7.8 GR lens

WG-30	£169
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### Ricoh GR II

16.0 Megapixel with fixed 7.8 GR lens

Ricoh GR II	£479
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### Black or Silver

24x optical zoom

Lumix LX100	£519
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### Lumix TZ100

20.1 megapixels

Lumix TZ100	£549
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### Lumix DMC-FZ1000

20.1 megapixels

Lumix DMC-FZ1000	£589
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## OLYMPUS

### Stylus TG-A60

Black, Silver & White

Stylus TG-A60	£279
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## Stylus Tough TG-860

Black, Silver & White

Stylus Tough TG-860	£184
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### Cyber-Shot RX10 II

18.2 megapixels  
30.0x optical zoom  
1080p movie mode

Cyber-Shot RX10 II	£1049
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### Cyber-Shot RX10 III

20.1 megapixels  
30.0x optical zoom  
1080p movie mode

Cyber-Shot RX10 III	£1539
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### Cyber-Shot RX100 IV

20.1 megapixels  
30.0x optical zoom  
1080p movie mode

Cyber-Shot RX100 IV	£759
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### Cyber-Shot RX100 III

20.1 megapixels  
30.0x optical zoom  
1080p movie mode

Cyber-Shot RX100 III	£569
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### Cyber-Shot WX500

20.1 megapixels  
30.0x optical zoom  
1080p movie mode

Cyber-Shot WX500	£287
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### Black or Silver

16.3 megapixels  
APS-C sensor

FinePix X100T E796	£796
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### Black

83x optical zoom  
16.0 megapixels

Coolpix P900 E489	£489
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## FinePix 39200

Black, Silver & White

FinePix 39200	£169
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## FinePix S1

Black, Silver & White

FinePix S1	£279
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## FinePix X980

Black, Silver & White

FinePix X980	£169
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## XQ2

Black, Silver & White

XQ2	£219
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## X30

Black, Silver & White

X30	£283
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## NEW XP90

Black, Silver & White

NEW XP90	£179
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**londoncameraexchange**  
THE UK'S FAVOURITE PHOTO SPECIALIST

# THE NEW *and* USED EQUIPMENT SPECIALISTS



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*And* LENSES**

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CAMERA EQUIPMENT

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0117 929 1935  
**BRISTOL (HARDHEADS)**  
0117 927 4185  
**CHELTHAM**  
01242 519851

**CHESTER**  
01244 326531  
**COLCHESTER**  
01206 573444  
**DERBY**  
01332 348644  
**EXETER**  
01392 279024  
**GLOUCESTER**  
01452 304513

**GUILDFORD**  
01483 504040  
**HEREFORD**  
01432 272655  
**LEAMINGTON SPA**  
01926 886166  
**LINCOLN (HIGH STREET)**  
01522 528577  
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01522 514131

**LONDON (STRAND)**  
0207 379 0200  
**MANCHESTER**  
0161 834 7500  
**NORWICH**  
01603 612537  
**NOTTINGHAM**  
0115 941 7484  
**PLYMOUTH**  
01752 664894

**PORTSMOUTH**  
023 9283 9933  
**READING**  
0118 9592149  
**SALISBURY**  
01722 335434  
**SOUTHAMPTON (CIVIC CENTRE)**  
023 8033 1720  
**SOUTHAMPTON (HIGH STREET)**  
023 8022 1597

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01823 259955  
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01962 866203  
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MON-SAT: 9AM-5:30PM  
**SELECTED STORES  
OPEN SUNDAY**

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**[www.LCEgroup.co.uk](http://www.LCEgroup.co.uk)**  

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards. We are located in Leamington Spa, in the heart of Warwickshire. If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock Original cartridges, which are made by your printer manufacturer, and in many cases we also offer Compatible cartridges, which are usually made by a UK company called Jet Tec. Using Jet Tec Composites is a way of saving cash, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"

-Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R3200 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."

-Computer Upgrade Magazine

Digital Ink Test Winner

Canon

PGI29

Pixma Pro 1

Set of 12

Colours 3xmi each

Originals: £229.99

Compatible: £19.99

PGI72

Pixma Pro 10

Set of 10

Colours 1xmi each

Originals: £94.99

Compatible: £9.99

CL142

Pixma Pro 100

Set of 8

Colours 1xmi each

Originals: £74.99

Compatible: £7.99

CL18

Pixma Pro 9000

Set of 8

Colours 1xmi each

Originals: £74.99

Compatible: £7.99

PGI9

Pixma Pro 9500

Set of 10

Colours 1xmi each

Originals: £84.99

Compatible: £44.99

More Canon Inks...

PGI520/CL521 Set of 5

Colours 1xmi each

Originals: £42.99

Compatible: £9.99

PGI525/CL525 Set of 5

Colours 1xmi each

Originals: £42.99

Compatible: £9.99

PGI525/CL525 Set of 5

Colours 1xmi each

Originals: £42.99

Compatible: £9.99

PGI525/CL525 Set of 5

Colours 1xmi each

EPSON

No.16

Fountain Pen Inks

Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

Originals: £22.99

Compatible: £7.99

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Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

Originals: £22.99

Compatible: £7.99

No.16 Set of 4

Colours 1xmi each

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums, and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums

Available in Burgundy or Black

Travel Albums

Over a dozen designs in stock

Grace Albums

Available in Burgundy or Black

Travel Albums

Over a dozen designs in stock

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Available in Burgundy or Black

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Available in Burgundy or Black

Travel Albums

Over a dozen designs in stock

Grace Albums

Available in Burgundy or Black

Emilia Frames

Distressed wood shabby chic effect.

Black or White.

Emilia Frames

Distressed wood shabby chic effect.

Black or White.

Emilia Frames

Distressed wood shabby chic effect.

Black or White.

Emilia Frames

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Black or White.

Emilia Frames

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Black or White.

Emilia Frames

Distressed wood shabby chic effect.

Black or White.

Rio Frames

Handcrafted solid wood with 30mm wide profile. In four colours

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Handcrafted solid wood with 30mm wide profile. In four colours

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Handcrafted solid wood with 30mm wide profile. In four colours

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Photo Glossy 160gsm:

6x4 50 sheets £3.99

A4 100 sheets £12.99

Photo Satin 200gsm:

6x4 100 sheets £9.99

A4 100 sheets £19.99

Photo Glossy 200gsm:

6x4 100 sheets £6.99

A4 20 sheets £12.99

# Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

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## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

### SDHC & SDXC

#### Lexar Professional

##### 633X (95MB/s)

16GB £8.99

32GB £15.99

64GB £27.99

128GB £54.99

##### 1000X (150MB/s)

16GB £14.99

32GB £22.99

64GB £35.99

128GB £63.99

##### 2000X (300MB/s)

32GB £59.99

64GB £95.99

#### Sandisk Blue

##### 33X (5MB/s)

4GB £3.49

8GB £3.99

16GB £5.99

#### Sandisk Ultra

##### 266X (40MB/s)

16GB £4.99

32GB £6.99

64GB £12.99

128GB £24.99

#### Sandisk Extreme

##### 400X (60MB/s)

16GB £11.99

32GB £17.99

64GB £34.99

#### Sandisk Extreme Pro

##### 320X (95MB/s)

16GB £17.99

32GB £23.99

64GB £42.99

128GB £82.99

#### 1866X (280MB/s)

16GB £49.99

32GB £79.99

64GB £129.99

#### Compact Flash

##### Lexar Professional

##### 800X (120MB/s)

8GB £17.99

16GB £29.99

32GB £36.99

64GB £56.99

##### 1066X (160MB/s)

16GB £33.99

32GB £36.99

64GB £59.99

128GB £192.99

#### Sandisk Ultra

##### 333X (50MB/s)

16GB £11.99

32GB £15.99

64GB £24.99

#### Sandisk Extreme

##### 800X (120MB/s)

16GB £26.99

32GB £32.99

64GB £47.99

128GB £94.99

#### Sandisk Extreme Pro

##### 166X (160MB/s)

16GB £33.99

32GB £47.99

64GB £82.99

128GB £149.99

#### XQD Cards

##### Lexar Professional

##### 1333X (200MB/s)

32GB £69.99

64GB £99.99

## MicroSDHC & SDXC

### Lexar Professional

#### 633X (95MB/s)

32GB £21.99

64GB £43.99

### Delkin Professional

#### 333X (50MB/s)

32GB £16.99

64GB £32.99

#### Sandisk Ultra

##### 333X (50MB/s)

16GB £6.99

32GB £12.99

64GB £24.99

#### Readers & Cases

##### Lexar USB3 Card Reader £22.99

Lexar HRI workflow Hub £49.99

Lexar HRI1 Card Reader £9.99

Lexar USB3 Card Reader £19.99

Delkin SD card (all) Case £6.99

Delkin CF card (all) Case £6.99

## Batteries

Replacement rechargeable Li-ion batteries, many created by Hahnel of Biumax. All come with a two-year guarantee.

### NB-2L/LH for Canon

£9.99

NB-5L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

BP-512 for Canon £12.99

LP-E6 for Canon £16.99

LP-E6 for Canon £16.99

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NP-E12 for Canon £12.99

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CT203	E449	CT505	E824		
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# Final Analysis

**Roger Hicks considers...**

'Migrants, Walking New York City,' 2015, by JR

If a tree falls in the forest and no one hears it, does it make a sound? At best, this question concerns the nature of perception as a placeholder for consciousness. At worst, it briefly entertains a bright child. So if you put an enormous picture on display in a public place and nobody sees it, is it in fact a picture? It is a safe bet that most of the thousands who walked over this picture never noticed it. Of those who did, probably few ever knew it was a portrait of a recent arrival to the United States – Elmar from Azerbaijan.

The crossover between anonymity and scale is central to JR's photography, which I have followed since I first encountered it some years ago at Les Rencontres d'Arles photography festival in France. I am not sure I always like it, and I am absolutely sure I do not always understand it, but it does make me think – and this is part of what photography is for.

Surprisingly often, JR's work is simply beautiful in an old-fashioned sense: something you look at for the sheer pleasure of looking at it, without any further intellectual, theoretical or political considerations. Take a look at [www.jr-art.com](http://www.jr-art.com) to see examples of all types of JR's work.

Some people, of course, did see the picture – and those who see this limited-edition lithograph cannot help but see it. Now we have further questions. What are we seeing artistically, technically, psychologically? This is a photograph printed in one medium, glued to the pavement, and then re-photographed and reproduced in another medium. There are layers upon technical layers here, before we even get to meanings.

Some won't see (notice) Elmar. Others will be so exercised by the very concept of immigration that the enormous size of the picture reflects the way in which its threat or (more rarely) its promise looms in their minds. Then there is the picture as a picture. Would you like this on your wall? I would.

Finally, who profits from art? Eight-colour lithographs are not cheap: this one, at 88x72cm (near enough 35x28in), is €960 (something between £700 and



£800, depending on fast-fluctuating exchange rates) from [www.social-animals.net](http://www.social-animals.net), which handles all of JR's art sales.

But artists have to live, and of course there are both the costs of production and the gallery's cut to consider. Surprisingly often artists work for little more than the message on the beggar's placard: 'Will work for food'. It's rarely quite that bad but, equally, few artists are rolling in the lap of luxury: art often costs more than food, especially if you are given to making vast

prints and gluing them to sidewalks.

You may see such art as self-indulgent and irrelevant, but you could say the same about schools. Does everyone really need to know all that stuff? Nah. You don't need much of an education to stack shelves or watch TV. But schools are run for those whose lives can be transformed by the magic of knowledge, thought and intelligence, and we never know who they are going to be. Art is the same. On average, we all profit.





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